

BA in Performance Design

Programme & module specifications & assessment criteria for
2025/26

Programme details may change in future academic years, please consult the programme specification for the given year. Any programme, module and assessment criteria amendments will be approved following consultation of the student body through the School's academic governance committee framework and in-line with the requirements of the School's Academic Regulations.

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1. Programme Title

BA in Performance Design

2. Programme Accredited by (if applicable)

N/A

3. Final qualification and level of award

BA (Hons) Performance Design

4. Exit awards (where relevant)

Level 5: Diploma of Higher Education in Performance Design

Level 4: Certificate of Higher Education in Performance Design

5. Relevant QAA subject benchmarking group(s)

Dance, Drama and Performance (2019); Art and Design (2019)

6. SITS code

UBARTPERD

7. Approved for the year of study

2025/26

8. Programme Leader

Programme Leader, Performance Design

9. Pathway Leader(s)

N/A

10. Aims of the Programme

This BA Performance Design programme aims to train flexible, forward-thinking performance designers, who can collaborate with fellow practitioners in a variety of performance contexts, instigate their own design-led artistic work and demonstrate a committed independent studio practice. The focus of the programme is on training for the design of performance space and design for the performing body, traditionally expressed as 'set and costume design' and forming part of the field of scenography, which encompasses the whole stage picture or performance experience.

The programme aims to:

- Nurture emergent performance designers who have a developed sense of their artistic instincts and can communicate these through a range of strong studio-based art and design skills, both haptic and digital.
- Promote the investigation of what 'performs' within scenography, beyond the actor or performing body.
- Equip emerging performance design practitioners with sophisticated skills in communication and collaboration to ensure they can work flexibly and responsibly with others.
- Enable students to explore the interrelation between performance design and the wider culture within which scenography sits; considering, for example, sustainability, the politics of place and narrative, the relationship of performance design to community context or the interplay between new media and live performance.

The programme supports students' future career development by:

- Equipping them with a balance of high-level studio-based and interpersonal collaborative skills, enabling them to enter the performance-making profession with confidence.
- Nurturing them as independent artists who can generate their own work, in addition to finding employment in the theatre 'gig economy' or related disciplines.
- Introducing students in person to practising contemporary performance designers of diverse disciplines, thereby connecting students to potential future contacts, role-models, mentors or employers.
- Emphasising self-knowledge and reflection as a central part of artistic practice, enabling clear goal setting and an open-minded attitude to opportunities for work.
- Encouraging a routine of curiosity and engagement with sources of inspiration, whether found in performance, museums and galleries, diverse cultures, multimedia arts or the wider world.

11. Criteria for admission to the Programme

11.1 Selection Process

The department opens applications from July of the year preceding entry and processes them in the order in which they are received. All applicants will be invited

to interview at the School, or where appropriate via SKYPE or Zoom. Applicants invited to interview will be given a small speculative design task to respond to.

Interviews are held during the spring term. In addition to interview all applicants are invited to spend a whole day in the Production Arts Department. They are given a tour of the relevant spaces and a group session, including an introduction to the programme and group reflection on the responses to the speculative design task.

Applicants who cannot attend the day in person (this may include international applicants) can participate in an equivalent to the group session online.

Applicants to the programme will be expected to evidence their prior experience and passion for the subject, usually through a portfolio demonstrating their previous work. Both digital and hard copy portfolios are accepted.

Applicants are interviewed by a panel, which usually consists of the Programme Leader plus one or two lecturers from the programme team.

All staff involved in the interview process confer and make a decision based on merit, as well as the suitability and potential of the applicant.

Selection will be based on **review of the student's previous work**, interview and participation in the group session. The interview may be conducted online (Skype, Zoom, Teams etc.). All applicants will be invited to attend an interview where they will be able to demonstrate their suitability for the programme.

All applicants will be asked to complete a feedback questionnaire about their experiences during the interview day. This is evaluated by the Programme Leader to enhance and improve the interview process for future applicants. Successful applicants will be offered places to begin their three-year programme the following September.

The programme team consider diversity to be an enriching and vital part of performance-making and welcome applications from individuals with disabilities and encourage them to disclose relevant information regarding any disability when completing their application form, thereby enabling any additional support required to be provided during the interview process.

Students should normally be 18 years old on entry to the programme. The Production Arts Department follows a school-wide process for admitting students under the age of 18.

11.2 Standard Entry Requirements

Normally students must meet the School's general entry requirements for undergraduate programmes, which is two A-levels, or the national or international equivalent. Applicants must have at least one A-level or the national or international equivalent in an arts and design subject. In addition, students will need to submit an example of their written work unless they already possess a GCSE English at Grade 5 or above, or equivalent English qualification.

11.3 English Language Requirements

Overseas applicants who do not have English as their first language must have an overall IELTS score of 6.5 or above and no less than 6.0 in any of the component parts. Valid equivalences may be accepted.

11.4 Non-standard Entry Procedure

In exceptional circumstances, candidates whose abilities match the standards required for entry to a programme but whose formal qualifications do not meet the standard entry requirements may still be considered.

The Performance Design programme complies with the School's Non-standard Entry policy.

12. Programme Level Intended Learning Outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes. Learning outcomes have been expressed at each level of the FHEQ (2014) in order to demonstrate the progressive nature of teaching and assessment. These outcomes have been formulated with reference to the QAA Benchmarks for Dance, Drama and Performance (2019), and the QAA Benchmarks for Art and Design (2019).

[* = transferable skill]

A. Technique and knowledge		
Subject benchmark reference: Dance, Drama & Performance (DD&P); Art and Design (A&D), as listed.		
Year One – level 4	Year Two – level 5	Year Three – level 6
(DD&P SB:7.9, 7.10, 7.11) (A&D SB 6.4, 6.5, 6.8, 6.9, 6.10)	(DD&P SB:7.12, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)	(DD&P SB:7.12, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)
A4:1 Identify key practitioners, performance events and movements in performance design.	A5:1 Identify and critically reflect upon key practitioners, performance events and movements in performance design and related disciplines.	A6:1 Critically reflect upon key practitioners, performance events and movements in performance design and related disciplines, connecting this with insight to their own practice.

<p>A4:2 Demonstrate understanding of the relationship of performance design to a wider context e.g., art and design, sustainability, science, technology, politics.</p>	<p>A5:2 Demonstrate a clear and informed understanding of the relationship of performance design to a wider context e.g., art and design, sustainability, science, technology, politics.</p>	<p>A6:2 Demonstrate a comprehensive understanding of the relationship of performance design to a wider context e.g., art and design, sustainability, science, technology, politics, using this to contextualize and inform their practice.</p>
<p>A4:3 Demonstrate a range of fundamental craft-based performance design or production skills, including - research from a range of sources, concept drawings, technical drawing, costume design, life drawing, storyboarding and scale model making.</p>	<p>A5:3 Competently demonstrate a range of fundamental performance design or production skills, including - but not limited to - thorough research from a range of sources, concept drawings, technical drawing, costume design, life drawing, storyboarding and scale model making.</p>	<p>A6:3 Competently demonstrate the full range of craft-based performance design skills including - thorough research from a range of sources, technical drawing, costume design, life drawing, concept drawings, storyboarding and scale model making, alongside innovative or alternative approaches to performance design.</p>
<p>A4:4* Identify and resolve potential problems and technical challenges.</p>	<p>A5:4 Identify, analyse and resolve problems or creative/technical challenges within the process of creating performance and in the realisation of performance design.</p>	<p>A6:4 Predict, avoid and/or resolve problems or creative/technical challenges within the process of creating performance and in the realisation of performance design.</p>
<p>A4:5* Identify and use appropriate tools and equipment.</p>	<p>A5:5* Appropriately select and use standard and specialist tools, equipment and/or IT.</p>	<p>N/A</p>
<p>A4:6* Identify Health & Safety & sustainability implications in a range of tasks.</p>	<p>A5:6 * Evaluate the Health and Safety & sustainability implications of tasks and engage in the process of ensuring and documenting safe working.</p>	<p>N/A</p>

B. Performance and/or creative output

Subject benchmark reference: Dance, Drama & Performance (DD&P); Art and Design (A&D), as listed.

Year One – level 4 (DD&P SB: 7.10, 7.11) (A&D SB 6.6, 6.8, 6.9, 6.10)	Year Two – level 5 (DD&P SB: 7.11, 7.12, 7.13, 7.14) (A&D SB 6.6, 6.10, 6.4, 6.5, 6.8, 6.9, 6.10)	Year Three – level 6 (DD&P SB: 7.12, 7.13) (A&D SB 6.4, 6.5, 6.8, 6.9)
B4:1 To provide a short creative response to a project brief within given parameters, in visual and verbal presentation.	B5:1 To provide a detailed creative response within given parameters, in visual and verbal presentation.	B6:1 To provide a detailed creative response within given parameters, as a design presentation for actual production.
B4: 2 Create a speculative proposal for performance design.	B5:2 Create a detailed proposal for performance design, with elements suitable for realisation	B6:2 Create a conceptually and technically rigorous proposal for performance design, suitable for full realisation.
B4:3 Engage with creative experiment as a part of the process of designing performance.	B5:3 Engage in an experimental process for designing performance.	B6:3 Engage in a boldly experimental process for designing performance.
B4:4* Use feedback to develop ideas.	B5:4* Analyse and evaluate feedback from others to develop ideas.	B6:4 Analyse and evaluate feedback from collaborators to develop innovative and creative proposals for performance design.
B4:5 Engage with themes of sustainability and practicality within a design process.	B5:5 Engage with and contribute to realising design proposals economically, sustainably, and practically.	B6:5 Lead on production team engagement with realising design proposals economically, sustainably, and practically.
B4:6 Identify the nature of the given performance environment and its context.	B5:6 Consider the nature of the performance environment and its context in relation to the proposed design.	B6:6 Carefully articulate the nature of the performance environment and context, in relation to the proposed design.

C. Communication and artistic values

Subject benchmark reference: Dance, Drama & Performance (DD&P); Art and Design (A&D), as listed.

Year One – level 4 (DD&P SB: 7.11) (A&D SB 6.6, 6.10)	Year Two – level 5 (DD&P SB: 7.11, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.8, 6.9 6.10)	Year Three – level 6 (DD&P SB: 7.11) (A&D SB 6.6, 6.10)
C4:1* Demonstrate self-reflection as a component of their artistic practice.	C5:1* Utilise self-reflection to develop their artistic practice.	C6:1* Utilise critical self-reflection to strengthen and enhance their artistic practice.
C4:2* Participate proactively in discussion about their own artistic practice and the work of others.	C5:2* Participate proactively in discussion about their own artistic practice in the context of wider creative work.	C6:2* Participate in and initiate proactive discussion about their own artistic practice in the context of wider collaborative creative work.
C4:3 Present a design proposal verbally and visually to an audience of peers and tutors.	C5:3 Clearly present a detailed performance design proposal verbally and visually to an audience of peers and/or professionals.	C6:3 Confidently present a detailed and engaging performance design proposal verbally and visually to an audience of peer and professional collaborators.
C4:4* Be self-motivated and use their initiative to achieve goals.	C5:4* Be self-motivated, use their initiative and encourage others to succeed.	C6:4 Take exciting creative risks and challenge themselves as a routine part of their performance design process.
C4:5* Communicate appropriately and reliably whether verbally, visually or in writing.	C5:5* Communicate information appropriately, accurately, and effectively whether verbally, visually or in writing.	C6:5* Communicate complex concepts accurately and with clarity and insight, whether verbally, visually or in writing.
C4:6* Adopt a flexible and open-minded approach to their work.	C5:6* Adopt a flexible, open-minded, and considerate approach to their work.	N/A

D. Professional protocols

Subject benchmark reference: Dance, Drama & Performance (DD&P); Art and Design (A&D), as listed.

Year One – level 4 (DD&P SB: 7.10, 7.11) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)	Year Two – level 5 (DD&P SB: 7.11,7.12, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)	Year Three – level 6 (DD&P SB: 7.12, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)
D4:1* Engage with artists and practitioners of diverse perspectives and practices.	D5:1* Engage constructively with artists and practitioners of diverse perspectives and practices.	D6:1* Approach engagement with artists and practitioners of diverse perspectives and practices from a mature professional footing.
D4:2* Undertake independent research with some direction.	D5:2* Undertake independent research.	D6:2* Undertake autonomous and appropriate independent research.
D4:3* Demonstrate time management within their practice.	D5:3* Demonstrate effective time management strategies to ensure balance between studio practice and competing project-based priorities.	D6:3* Demonstrate effective time management and personal organisation, ensuring balance between studio practice and competing priorities, with the ability to work under pressure.
D4:4* Develop a routine of focused working within the design studio and on associated projects.	D5:4* Contribute to a positive and productive atmosphere as part of a commitment to working in the design studio or within a team.	D6:4* Embody positive and professional practice, leading by example with focus and through peer support, whether in the design studio or as part of a team.
D4:5* Demonstrate an understanding of performance design as a collaborative practice.	D5:5* Collaborate effectively within creative and production partnerships.	D6:5* Lead on professional collaborative practice within creative and production partnerships.
D4:6 Evidence their working process.	D5:6* Maintain clear and accurate records of their working processes.	N/A

13. Programme Structure

13.1 Programme Duration (years)

3 Years

13.2 Mode of Delivery (full/part-time/other)

Full time

13.3 Total student learning hours

3600

13.4 % Split teaching contact hours: self-directed practice & study

Contact hours: 34%

Self-directed: 66%

This split is calculated on the basis that fundamental design skills introduced in taught sessions are developed through self-directed studio practice, and that this is reflective of the way in which professional designers work. There is necessarily more contact time in Year 1 (when core skills are being taught), with less in Years 2 and 3, encouraging students to develop artistic autonomy during their time on the programme.

13.5 Programme Overview

Programme Overview

The three-year BA Performance Design programme is designed to equip students with practical and imaginative skills appropriate to developing and realising performance design, and give them opportunities to practice these skills on school-based projects of thoughtfully stepped scale, autonomy, ambition and visibility. There is some alignment with the BA Production Arts programme, recognising the benefits of cross-pollination between artistic practices in design, and the disciplines associated with the realisation of performance. While sharing some modules with BA Production Arts in Year 1 and Year 2 of study, BA Performance Design offers a special focus on the conceptual, theoretical and practical underpinnings of performance design, aiming to achieve a balance between studio-based, artistic practice and skills acquired through the realisation of performance design.

Year 1

In Year 1, two core programme-specific modules focus on giving first year students a fundamental understanding of the practice and theory of Performance Design. Students on the BA Performance Design also share four modules with students of BA Production Arts to engender common understanding – between disciplines – of the history, theory and practice of working in performance-making:

Design Studio 1 – This is a **core module** for the BA Performance Design programme, introducing students to the fundamentals of stage design studio practice, and giving them opportunities (through both short, experimental and longer form projects) to develop their conceptual and imaginative skills, alongside consideration of the practical parameters for performance design. The focus is on building a portfolio of skills which enable students confidently to create design proposals in Years 2 and 3.

Whole Designer 1 – This **core module** is taught to the whole three years of the BA Performance Design cohort together, across a three-year programme of events and seminars. This means the students receive a fresh programme of events for each year of their study but undertake these experiences alongside their peers from other year groups. This whole-programme approach is designed to encourage the development of a supportive group atmosphere, building on what has been cultivated in the studio working environment. The approach prioritises a unity in shared practice over a hierarchy of information or segregation by level of experience, whilst learning outcomes and assessment tasks are specific to the respective level. The whole-programme approach models the mentoring framework seen in professional practice, where emerging designers benefit from relationships with more experienced peer practitioners. A student in Year 1 might learn from the perspectives of more experienced students, while a student in Year 3 stands to gain increased confidence from testing their acquired knowledge and experience alongside students earlier on in the programme. The aims and assessment of the module are stepped, and build in scope from year to year, while the taught content of *The Whole Designer* is shared.

The Whole Designer modules facilitate a tiered reduction in time spent in programmed lectures, seminars, workshops and research trips across the three years, recognising that students become more independent and require more time for personal projects and self-initiated research during their time on the programme.

Students in Year 1 undertake a 20-credit module with a full programme of chaired seminars, lectures, termly workshops and gallery, museum, and theatre trips, with core sessions geared specifically towards acquiring fundamental skills in critical analysis, self-reflection and experiencing a spectrum of approaches and cultural events.

The module is designed to encourage practitioner-centred self-reflection, while introducing students to the history and theory of stage design and professional artistic practices. For students in Year 1, the emphasis is on

keeping seminar notes and recording impressions, building towards making connections between these and their own design practice in Years 2 and 3.

Stagecraft and Production Process – This module is an induction to working in the Guildhall theatre spaces and an introduction to the fundamentals of backstage practice.

Associated Studies – An opportunity to study three additional disciplines, complementary to performance design. These may serve to enrich design practice or to inform the choice of an Elective in Year 2. The taking of Associated Studies encourages a sense of design being related to all subjects of Production Arts and an understanding of scenography encompassing the whole stage environment, beyond the purely visual.

PPD 1 – An early exercise in collaboration, allowing student designers to work with their Production Arts peers on a short, devised project from a given stimulus.

Contextual Studies – A year-long module, shared with Year 1 students in BA Production Arts, that introduces students to the history of performance, a spectrum of contemporary performance across varied 'stages' and a series of critical lenses through which to consider the work the students undertake, whether in stage design or, more generally, through the production of performance.

Students at the end of Year 1 have a grounding in the haptic and digital studio-based skills required of the professional Performance Designer and are confident in creating a speculative proposal for performance and communicating this to others. They will have forged some connections with students in other programmes and understand themselves as part of a supportive programme cohort.

Year 2

In Year 2, students on the BA Performance Design continue to share some modules with students of BA Production Arts while programme-specific modules build emerging designers' confidence in their ability to realise their design proposals, in collaboration with others:

Design Studio 2 – This **core module** is a last major studio-based project in the Autumn Term of Year 2, to consolidate the skills acquired in Year 1 and to practice the creation of a full professional design proposal and the presentation of this to a production team.

Whole Designer 2 – In this **core module** in Year 2 there is an increased emphasis on making connections between the history, theory and contemporary practice of art and design and the student's own creative identity and aspirations. Students in Year 2 undertake a 15-credit module, attending a pared-down programme (alongside their peers from other year groups) of chaired seminars, lectures, termly workshops and gallery,

museum, and theatre trips from Year 1. This recognises that students will have acquired and developed some fundamental skills in critical analysis and self-reflection and will have experienced a spectrum of approaches and cultural events. A reduced commitment to the module from Year 1 ensures that students have space to make self-initiated choices of research trip and supporting event that connect directly with their individual practical projects in Year 2.

PPD 2 – Continuing the connection with BA Production Arts, through attendance at a series of seminars designed to introduce students to a range of possibilities for professional practice and to plant ideas for future plans.

Elective Module – Building from the Associated Studies modules, of a complementary discipline in Year 1, the student takes a minor role on a Guildhall School production in that discipline. For student designers, this is valuable opportunity to gain experience of working within the production process and to expand their performance design skillset towards other areas of Production Arts practice.

Designing Performance 1 – This module bridges the gap between the fundamental, studio-based design skills acquired in Year 1, and the full participation in a production process required in Year 3. Students have the opportunity to practice their collaborative skills in the design and realisation of a small-scale Guildhall project, working with collaborators across other undergraduate programmes at the School. They are also given the opportunity to assist a professional designer who may be working at Guildhall, with a view to understanding more about the activities of a designer throughout the production process.

Students finish Year 2 having gained experience in moving their designs from the conceptual proposal stage through to realisation, and with an enhanced understanding of the role of the Performance Designer within a production process. They will have consolidated relationships with fellow students in their immediate cohort and in BA Production Arts. They will be beginning to make connections with other programmes and practitioners at Guildhall.

Year 3

In year 3, students on the BA Performance Design programme focus on modules which are particular to their area of specialism, while continuing to intersect with other areas of the School:

Design-led Practice – This module gives students who have some experience in collaboration, design and working within a conventional production process to instigate their own piece of work, where Performance Design leads the process. This is designed to expand students' understanding of where and how scenography can exist in its own right.

Designing Performance 2 – Following the acquisition of fundamental design skills in Year 1, and some fledgling opportunities for collaboration and

realisation in Year 2, students in Year 3 design a public-facing Guildhall School production, working with a director and other professional artists and students and staff on the BA Production Arts programme. The aim is to replicate the conditions of a professional production process so that student designers can gain experience and build their portfolios.

Whole Designer 3 – Students in Year 3 are encouraged to critically examine the practitioners, events and practices offered up through the Whole Designer Module, while reflecting on their plans beyond the programme, their research and extra-curricular interests and how these intersect with the module. Students in Year 3 undertake a 10-credit module, attending a selected programme (alongside their peers from other year groups) of chaired seminars, lectures, termly workshops and gallery, museum, and theatre trips, with a reduced time commitment from Years 1 and 2. This ensures that Year 3 students continue to acquire historical context for their practice, receive relevant workshops from visiting professionals and can engage with a selection of programmed research trips alongside their Year 1 and 2 peers, without compromising their Year 3 projects.

Research Project – An opportunity for emerging designers to draw on the self-reflection of the Whole Designer module across their time on the programme and to propose, plan and execute a research project of their own choosing. The outcomes for this module may be diverse in character, allowing emerging designers' interests, values and ambitions to lead the research process.

Students emerge from the programme having achieved a range of speculative and fully-realised projects, and a clear sense of their own values and individual approach to performance design. They will be experienced collaborators having worked with a range of practitioners and peers at Guildhall.

14. Teaching & Learning Methodology & Assessment Strategy

Teaching & learning methodology

The teaching on the programme comprises of:

- **Classroom/studio sessions in the form of lectures, demonstrations, seminars or practical workshops:** This enables the delivery of practical skills teaching and the transfer of knowledge relating to the history and theory of scenography or performance design practice. Incoming external practitioners provide some teaching on the theory and/or practice of scenography, while developing the student's ability to converse with professional peers.

(See Learning Outcomes for A. Technique and Knowledge, C. Communication and Artistic Values and D. Professional Protocols / QAA Subject Benchmarks DD&P 7.12 and 7.13; QAA Subject Benchmarks A&D 6.4, 6.5, 6.8, 6.9)

- **Seminar or group tutorial (referred to elsewhere in this document as ‘group crit’)**: This enables the ongoing evaluation and development of projects-in-progress by the individual student with constructive input and feedback from peers and staff. These sessions support the development of students’ confidence in talking about their work and the work of others.

(See Learning Outcomes for C. Communication and Artistic Values and D. Professional Protocols / QAA Subject Benchmarks DD&P 7.13 and 7.14; QAA Subject Benchmarks A&D 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)

- **1-2-1 tutorials with members of the programme team**: This enables students to receive individual attention and feedback on their work or practice, which is especially important when the onus for creating performance design work often rests with the individual.

(See all Learning Outcome headings and QAA Subject Benchmarks DD&P 7.12, 7.13 and 7.14; QAA Subject Benchmarks A&D 6.4, 6.5., 6.6, 6.8, 6.9, 6.10)

- **External visits to performances and exhibitions**: This enables students to engage with potential sources of inspiration for ongoing projects but also to build their individual creative identity. Trips are supervised and programmed during Year 1, with space for students to assume control of their own schedule for trips and research as the programme progresses.

(See Learning Outcomes for A. Technique and Knowledge, B. Performance and/or Creative Output and D. Professional Protocols and QAA Subject Benchmarks DD&P 7.12, 7.13 and 7.14; QAA Subject Benchmarks A&D 6.4, 6.5., 6.6, 6.8, 6.9, 6.10)

- **Guided independent study in the studio**: This enables students to develop autonomy and responsibility for self-directed progress, which is necessary for practice as a performance designer. It is also designed to encourage peer learning in the studio environment. ‘Study’ in this case indicates studio-based performance design practice, which could be composed of practical design tasks, reading or art-making activities.

(See all Learning Outcome headings and QAA Subject Benchmarks DD&P 7.12, 7.13 and 7.14; QAA Subject Benchmarks A&D 6.4, 6.5., 6.6, 6.8, 6.9, 6.10)

Programme Assessment Strategy

The learning outcomes for this programme have been developed from the analysis of key skills needed for professional practice as a performance designer, alongside the QAA Subject Benchmarks for Dance, Drama and Performance, and the QAA Subject Benchmarks for Art and Design. The specification of assessment modes has been guided by the need for as much practical, tangible ‘real-world’ evidence as possible that students are developing the necessary skills for that practice. The

programme is designed to build in ambition and complexity year by year, with opportunity to practice and refine the skills of the Performance Designer across the three years. This acknowledges that the skills of a Performance Designer are developed through sustained practice and multiple iterations of design process. The contexts for that practice change within the programme year by year, but with an increased emphasis on working within the conditions of professional practice and creating fully realised outcomes, as the student progresses towards Year 3 and completion.

The assessment methodology has been written to ensure close alignment with the learning outcomes. There are step changes in learning outcomes year by year, designed to reflect the way in which design skills are acquired and refined – through opportunities to use standard modes of practice, albeit within varied contexts.

Modes of Assessment on the Programme

Summative assessment:

At the end of each module, students submit coursework of different kinds and receive summative written feedback from the programme team.

Coursework types submitted for summative assessment include:

A portfolio of short projects/investigative performance design work: Handed in at the end of the first year, the portfolio evidences fundamental practical studio-based skills in performance design, allowing students to focus on acquiring and practicing skills without the need to link everything together at once.

Possible alternative submission (as agreed in advance with the module leader): The portfolio may be analogue, digital or a blended format. It can be presented via performance or installation.

Practical artistic work with supporting written commentary: This is the culmination of the Research Module in Year 3 and allows students to exercise their creative talents through research, while testing their ability to provide written commentary for that work, acknowledging that performance design requires practical/visual and communication skills side by side.

Possible alternative submission (as agreed in advance with the module leader): The written commentary should follow the Production Arts guidelines for written work but may evidence a range of methods for writing critical commentary, including creative approaches. The written commentary may be swapped for a presentation or other form.

Speculative design proposal: This project outcome, early in Year 2, allows students to link together the fundamental skills learned in Year 1 within one design process, and safely test it (without the pressure of production) in speculative form.

Full design proposal: Having produced a speculative design at the beginning of Year 2, students have two 'fledgling' and two full opportunities to take a design

proposal through into production. The components of the full design proposal are the same as for the speculative project, but the practical implications for the proposal are greater.

Possible alternative submission (as agreed in advance with the module leader): Speculative or full design proposals may contain original hard-copy design concept drawings or made artefacts and/or digital work as per the strengths and preferences of the student.

Design Presentation: This is assessed as a specific outcome in Years 1 and 2, then assessed as part of a students' overall Design Proposal assessed in year 3. This focuses student attention on developing the specific skills of verbal and visual design presentation in years 1 and 2, changing the assessment emphasis to how the proposal is realised or exists in performance in Year 3.

Possible alternative submission (as agreed in advance with the module leader): The design presentation is open to a spectrum of approaches that blend live spoken presentation methods with supporting visual materials. Adjustments can be made to the size of the presentation audience if required, or presentation may be recorded or delivered online.

Production or Realisation Activity: Students are assessed on this through staff observation as their projects in Year 2 and 3 are realised and staged. It will also take into account feedback invited and received from project partners (i.e. other staff or professional practitioners).

Possible alternative submission (as agreed in advance with the module leader): Production activity must be evidenced but it is possible to work with an assistant or mentor as needed. Production activity embraces practical skills and interpersonal collaboration, where engagement may be evidenced via asking questions and listening, alongside spoken contribution.

Final performed/staged outcome e.g. an installation, a play, and opera scenes event: Staff assess this work as it exists in performance, through attending a live event or interacting with the work as indicated by the students in their proposal.

Possible alternative submission (as agreed in advance with the module leader): Realisation activity will vary according to the proposal developed by the student and thus may evidence a range of approaches to making and crafting. For made artefacts within performed outcomes, additional support can be given to ensure equal access to relevant resources/tools/materials.

Reflective Sketchbook: This outcome is produced in three 'editions' at the end of each year of study. These are assessed by staff as written reflection, personal professional development and ongoing research activity, presented in a way that is personal to the student and monitored via tutorial and seminar.

Possible alternative submission (as agreed in advance with the module leader): The sketchbook may be hard-copy or digital, and evidence a

spectrum of presentational styles, as per the strengths or preferences of the student.

Participation in discussion and seminar activity: This is assessed by staff observation, by those leading seminars and 'group crits' and through discussion with visiting professionals which lead seminars, where appropriate. This emphasises the importance of reflection, communication and peer support in the life of a creative practitioner.

Possible alternative submission (as agreed in advance with the module leader): Participation in discussion or seminar activity encompasses discussion (which may be in smaller groups as well as whole group settings) and may include engagement via listening, note-taking, asking questions and/or making space for the views of others.

Reassessment strategy for practical work

Where possible, reassessment of practical work will be arranged such that the activity replicates (in mode of realisation and submission) the activity of the original assessment. However, the programme team recognises that this is not always possible. Where this is the case (for example, where no production activities are possible during the summer months, or where student peers are not available for collaborative activity) the following will apply.

Practical artistic work

The work will be submitted through one or more of the following modes, as agreed with the tutor depending on the nature of the assessment brief: design drawings; floor/space plans; model box; annotated sketchbook; moodboard; web-page(s); transcript/recording of discussion with creative partner(s); audio presentation; presentation to video. The mode(s) specified will enable the student to demonstrate through their submission that respective learning outcomes have been met. The deadline for such work will be determined as the earliest opportunity in the circumstances, allowing sufficient time for the work required, normally within one month of notification (and taking into account bank holidays etc).

Production activity and final performed/staged outcome

In addition to submission as outlined above, the reassessment of production activity and final performed/staged outcome will also include a short (300-word/3-minute) written or audio-/video-recorded account of responses made by the student to process notes from the tutor and/or member of the creative team. This is specifically designed to demonstrate the student's engagement with feedback during a creative process, characteristic of a production workflow.

Induction to Assessment Strategy

Students will be introduced to the assessment strategy as part of the overall programme induction at the beginning of the year. This will introduce learning outcomes, levels of achievement, assessment criteria and the paperwork students

can expect to see as part of their assessment. This material will be reviewed at the beginning of each project, to remind students of the relevant level of learning outcomes for the project and the assessment criteria.

Feedback to Students

Students are given informal verbal feedback through tutorials and studio-based 'group crit' sessions. This enables students to maintain an up-to-date picture of their progress. They can then request focused feedback on specific aspects of their work as the project/module develops.

Formal written feedback on summative assessment will be given within fifteen working/term-time days of the hand-in date.

Programme outline

Years and modules			
Year 1			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Stagecraft & Production Process*	20	4	
Associated Studies*	10	4	
Personal & Professional Development 1*	10	4	
Contextual Studies*	20	4	
Design Studio 1	40	4	
The Whole Designer 1	20	4	
Year 1 TOTAL	120	4	
Year 2			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Personal & Professional Development 2*	10	5	
Elective Module <ul style="list-style-type: none"> • Costume • Electrics • Production Assistant • Prop Making • Scenic Art • Scenic Construction • Sound • Stage Management • Video 	25		
The Whole Designer 2	15	5	
Design Studio 2	30	5	
Designing Performance 1	40	5	
Year 2 TOTAL	120	5	
Year 3			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
The Whole Designer 3	10	6	
Design-Led Practice	30	6	
Designing Performance 2	50	6	
Research Project	30	6	
Year 3 TOTAL	120	6	

*Denotes modules already running in the first year of BA Production Arts. Stagecraft and Production Process, Associated Studies, Contextual Studies, Professional Development 1 & 2 and the Year 2 Elective Module will be taken by Performance Design students. These modules are assessed on BA Performance Design criteria, which have been designed to create parity in assessment between students on both programmes.

15. Curriculum Map Relating Programme Learning Outcomes to Modules

A – Technique and knowledge

B – Performance and/or creative output

C – Communication and artistic values

D – Professional protocols

Year 1	Module	A4:1	A4:2	A4:3	A4:4	A4:5	A4:6		B4:1	B4:2	B4:3	B4:4	B4:5	B4:6		C4:1	C4:2	C4:3	C4:4	C4:5	C4:6		D4:1	D4:2	D4:3	D4:4	D4:5	D4:6	
	Stagecraft & Production Process			✓		✓	✓		✓	✓						✓	✓				✓				✓	✓	✓		
	Associated Studies			✓		✓	✓		✓							✓	✓				✓				✓	✓	✓		
	Personal & Professional Development 1			✓	✓	✓	✓		✓	✓		✓				✓	✓		✓	✓	✓				✓	✓	✓	✓	
	Contextual Studies	✓	✓	✓					✓			✓				✓	✓		✓	✓	✓				✓	✓		✓	
	Design Studio 1			✓	✓				✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓
	The Whole Designer 1	✓	✓						✓							✓	✓			✓			✓	✓					

Year 2	Module	A5:1	A5:2	A5:3	A5:4	A5:5	A5:6		B5:1	B5:2	B5:3	B5:4	B5:5	B5:6		C5:1	C5:2	C5:3	C5:4	C5:5	C5:6		D5:1	D5:2	D5:3	D5:4	D5:5
	Personal & Professional Development 2			✓						✓											✓						✓
	Elective Module			✓	✓	✓	✓		✓	✓		✓				✓	✓		✓	✓	✓				✓	✓	✓
	Design Studio 2		✓	✓		✓			✓	✓	✓	✓	✓	✓			✓	✓		✓				✓	✓	✓	
	Designing Performance 1		✓	✓	✓				✓	✓	✓	✓	✓	✓				✓		✓			✓	✓	✓	✓	✓
	The Whole Designer 2	✓	✓						✓							✓	✓			✓			✓	✓			

Year 3	Module	A6:1	A6:2	A6:3	A6:4		B6:1	B6:2	B6:3	B6:4	B6:5	B6:6		C6:1	C6:2	C6:3	C6:4	C6:5		D6:1	D6:2	D6:3	D6:4	D6:5
	Design Led Practice			✓	✓		✓	✓	✓		✓	✓					✓	✓			✓	✓	✓	✓
	Designing Performance 2		✓	✓	✓		✓	✓	✓	✓	✓	✓				✓	✓	✓		✓	✓	✓	✓	✓
	Research Project	✓	✓	✓			✓							✓					✓			✓	✓	
	The Whole Designer 3	✓	✓				✓							✓	✓			✓			✓	✓	✓	✓

16. Assessment Regulations

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic Regulations* covering Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct. A student undertaking professional work in place of a project allocation will still be required to comply with all School regulations and any other regulations governing their programme of study.

16.1 Module Regulations

In order to pass a module and acquire the associated credit, a student must complete all the assessment components of the module.

Where no aggregate is permitted – as per all Performance Design specific modules - every component must be passed.

Full details of each module's pass requirements are set out in the module specifications.

16.2 Progression Requirements

To progress from year 1 to year 2 a student must pass each module in year 1 and achieve an overall aggregate mark of 40% or greater and acquire 120 credits.

To progress from year 2 to year 3 a student must pass each module in year 2 and achieve an overall aggregate mark of 40% or greater and acquire 120 credits.

To pass year 3 a student must achieve an overall aggregate mark of 40% or greater in each module and acquire 120 credits.

16.3 Reassessment /Re-sit Procedures

Where a student has failed an assessment component, or not met the minimum requirements to pass the module, the Programme Assessment Board will offer a re-sit of the failed assessment component, as laid out in the *Academic Regulations*.

Where a student cannot be reassessed in the same format as at the first attempt due to practical difficulties related to performance and/or collaborative work, the student will be assessed according to the reassessment strategy as outlined in Volume 1 (p. 10) of the Programme Document. In exceptional circumstances the Programme Assessment Board may recommend an alternative form of assessment ("Special Scheme of Study") which equally meets the learning outcomes and standards.

Where a written component (e.g., Research Commentary) is assessed on a pass/fail basis only percentage point deductions for late submission will not apply. Late submissions, where an extension has not been agreed in advance, will be considered a fail.

The Programme Assessment Board may, exceptionally, recommend to the School Board of Examiners that the student be permitted to re-sit during the course of the following year, with or without attendance.

A re-sit fee will be payable.

All reassessment will be capped at the pass mark.

If the Assessment Board permits a student to re-sit a module:

- The failed assessment component must be redeemed at the earliest possible opportunity and no later than the end of the following term;

Or

- The entire module assessment must be redeemed at the earliest possible opportunity and no later than the end of the following term;

Or

- A specific assessment activity should be undertaken. The nature of this activity will be recommended by the Assessment Board and will take into account the aims of the module and the associated learning outcomes.

A module component may be re-sat only once.

A student who successfully redeems a re-sit in a module shall be awarded the credits allocated to that module. The module mark used in the award calculation shall be either:

- a) Calculated from the original marks for the component(s) that the student passed at first attempt and the minimum pass mark for the component(s) constituting the re-sit; or
- b) Where the module consists of only a single component, the minimum pass mark for that component shall be taken to be the minimum pass mark for the module;

Failure at reassessment, where a failed module or component cannot be compensated for, may lead to a recommendation of Fail/Withdraw.

16.4 Failure in a Year and the Award of a Lower Level Qualification

Where a student fails to meet the requirements for a particular level, having exhausted all permitted re-sit opportunities, but satisfies the requirements for the previous level, the Assessment Board will recommend, where applicable, that the qualification associated with that previous level (Level 5: Diploma of Higher Education in Performance Design, or Level 4: Certificate of Higher Education in Performance Design, as appropriate) will be awarded, based on the credits

achieved, and the student withdrawn from the programme. The student will be given the opportunity to take either the recommended award or the accumulated credits.

16.5 Fail Withdraw

Where, having exhausted any re-sit opportunities, a student fails to meet the pass requirements for a particular level, and is not eligible for the award of a lower-level qualification, the Assessment Board will confirm the credits accumulated and recommend that the student withdraw from the programme.

16.6 Periods of Study

The maximum period of study including any repeat years and/or periods of deferral or interruption will be the length of the programme plus two years.

16.7 Award Regulations

The calculation of the class of diploma/degree will be:

Certificate of Higher Education in Performance Design	Diploma of Higher Education in Performance Design	BA (Hons) Performance Design	(Weighted) aggregate
Distinction	Distinction	Class I	minimum 70%
Merit	Merit	Class II Upper division	minimum 60%
Pass	Pass	Class II Lower division	minimum 50%
		Class III	minimum 40%

Year 1: Award Regulations

If a student wishes to cease their studies at the end of year 1 and has passed all the modules associated with year 1, the Assessment Board will recommend that they be awarded a Certificate of Higher Education in Performance Design. Assuming the School Board accepts this recommendation, the student will be given the opportunity to take either the recommended award or the accumulated credits.

The classification of the Certificate Award shall normally be:

Classification	Minimum %
Distinction	70%
Merit	60%
Pass	40%

The mark for the award will be the end of year mark based on the aggregated credit weighting of each module in year 1.

Year 2: Pass and Award Regulations

If a student wishes to cease their studies at the end of year 2 and has passed all the modules associated with years 1 and 2, the Assessment Board shall recommend that they be awarded a Diploma of Higher Education in Performance Design. Assuming the School Board accepts this recommendation, the student will be given

The overall aggregate to be used in assessing the classification for the diploma shall be calculated using the following weighting for assessments in years 1 and 2:

Module	Diploma Weighting
Design Studio 1	10%
Design Studio 2	35%
Whole Designer 2	20%
Designing Performance 1	35%

The classification of the Diploma Award shall normally be:

Classification	Minimum %
Distinction	70%
Merit	60%
Pass	40%

Year 3: Pass and Award Regulations

To qualify for the BA (Hons) in Performance Design, the student must satisfy the pass requirements for years 1, 2 and 3.

The overall aggregate mark for the degree shall be calculated using the following weighting for assessments:

Module	Degree Weighting
Designing Performance 1	10%
Design-led Practice	25%
Designing Performance 2	35%
Whole Designer 3	10%
Research Project	20%

16.8 Substituting Professional Work for an Assessment Component (Year 3 only)

A student may, at the discretion of the Director of Production Arts, substitute professional work for either Design-led Practice or Designing Performance 2, provided that the professional work is demonstrated to be of equal or greater educational equivalence to the substituted module and will lead to a piece of work

which can be practicably assessed by the internal examiners and reviewed and moderated by the External Examiner (e.g. a live performance within London).

On a case-by-case basis, the Director of Production Arts and the Head of Programme will determine the equivalency of the work, taking into account the educational experience for each professional engagement and will also determine the equivalency in terms of assessment component/s. A student may substitute professional work for no more than one of the two specified modules and must comply with all other requirements of the module, including the submission of the relevant components of practical work and reflection on the project contained in the Reflective Sketchbook for The Whole Designer 3.

When a student is given dispensation to substitute professional work for a module, that student may be responsible for covering any reasonable costs the Production Arts Department may incur in recruiting a replacement for their allocation if there are no internal options available.

A student undertaking professional work in place of a specified module will still be required to comply with all School regulations and any other regulations governing their programme of study.

16.9 Further Regulations for Attendance and Engagement

The Production Arts Department embraces the conservatoire ethos of learning through practice. We believe that all students have a right to work in a supportive and collaborative environment with a responsibility to support each other's learning, through consistent attendance, punctuality and engagement.

All students working in the Production Arts Department are expected to attend and fully engage with all scheduled classes, production and learning activities.

Students are reasonably expected to attend and fully engage with all scheduled classes and learning activities (which maybe in-person or on-line) in which they are participating. Deadlines for written work are announced well in advance, taking into account schedules.

The assessment schedule for all modules will be published in the Programme Handbook and distributed to students at the beginning of the academic year.

Whilst acknowledging that unforeseen circumstances do sometimes occur that prevent a student from attending or engaging fully, nonetheless the programme requires a very high level of attendance and engagement in order that a student can meet the learning outcomes, fulfil the requirements of assessment and achieve a pass. Additionally, a high level of attendance and engagement is required in order that a student does not adversely affect the learning experience of other students as they study and work together as a team.

When assessing a student's work, the quality of the work is a key factor, however excused absence both generally and/or at specific assessment points may result in a reduction of marks and possible failure of a module if the learning outcomes have not been met. Unauthorised non-participation in key assessment points may result in a zero mark for that module.

In case of persistent problems with attendance, punctuality or engagement, students face action under the School's Academic Engagement Regulations and Procedures as well as jeopardising the result of their module.

Extenuating circumstances for non-participation, late submission or non-submission of written work include, but are not limited to serious chronic illness and death or serious illness of close family member. Circumstances within the control of a student, or circumstances which are foreseeable and avoidable would not normally be classed as extenuating circumstances. All applications for Extenuating Circumstances are considered under the School's Extenuating Circumstances policy.

If a student is seriously unwell and cannot attend School, the student must contact Production Arts & Drama Administration, preferably before their first scheduled class is due to start, and will need to phone in on subsequent days unless formally signed-off sick. If the absence persists for more than 5 days, students are expected to provide medical evidence of their illness.

If, for good reason, a student wants to be excused in advance from a scheduled learning activity the student must seek permission from the Programme Leader, and if it is granted, inform the relevant tutor(s) in good time and submit a formal request through the School's online student portal eGo.

Absence due to ill health affecting a key assessment point must be covered by adequate medical certification (as defined in the School's policy 'Attendance at examinations & submission of coursework' in 'General assessment regulations for taught programmes'). The requirement to provide adequate medical certification as defined in this School policy may also be invoked in the case of persistent problems with attendance or engagement due to ill health.

Requests for an extension to a submission deadline should be submitted in writing to the Programme Leader. Where the Programme Leader considers there to be good reason for allowing an extension, a revised submission date shall be set and the student informed.

The School's Extenuating Circumstances panel makes final recommendation on the granting of extensions. The student is expected to comply with all submission requirements for written work regardless of whether an extension has been approved or not.

17. Module Specifications

17.1 Design Studio 1

1. Module Title	Design Studio 1
2. HE Level	4
3. Credit Value	40
4. SITS module code	TBC
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Design Tutor
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- introduce students to core, studio-based performance design skills, both haptic and digital.
- explore the elements of performance design/scenography (e.g., space, bodies, light, video) using studio-based performance design skills.
- examine a spectrum of contexts for performance design (e.g., traditional theatre spaces, alternative sites, immersive performance, site-specific performance and/or installation).
- consider how elements of the stage picture beyond the actor may 'perform'.
- establish a rhythm of responding to a creative brief through short-form projects, with starting points drawn from a range of sources e.g., drama, opera, poetry or fine art.
- establish a routine practice of 'group crit' or chaired discussion in the studio where students can discuss their ongoing work and offer support and ideas to each other.
- encourage early consideration of the environmental and/or social impact of performance design.

Indicative Content

Teaching includes:

- Core studio skills include concept drawing, model-making, life drawing, technical drawing, digital tools for design concept development, storyboarding, elementary

3D spatial design, concept building, video design fundamentals, visual research, costume design and making presentations.

- Elements of performance design/scenography to be explored may include performance environments (traditional and alternative), form, line, shadow, body in space, journeys, story, obstacles, sightlines, world-building, space in relation to light and video, body and movement, digital design, ecoscenography, responding to music, costume and character.
- Students explore specific techniques or concepts through a series of short projects e.g., designing a bower for Titania in A Midsummer Night's Dream, within the context of the play or the opera adaptation.

10. Teaching & Assessment Methodology

Teaching

Workshops and lecture demonstrations will teach core practical design skills, followed by opportunities to practice these through short investigative projects. Concepts pertaining to scenographic practice, or methods for approaching performance design will also be introduced in this way, often paired with specific craft-based skills so the two can be explored in parallel.

Students have significant time for independent work in the studio to establish themselves in their space and develop routines of work.

'Group crit' sessions are informal seminars held in the studio led by a staff member.

Assessment

Students produce a series of short investigative projects over the year, which yield a portfolio of performance design work. This is assessed at the end of the first year. Students have the opportunity to receive formative feedback on their work during the year through tutorial and the group crit process.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Portfolio:

A4:3, A4:4, B4:1, B4:2, B4:3, B4:4, B4:5, B4:6, C4:5, D4:2, D4:3, D4:4, D4:6

Activity in Studio Discussion:

A4:4, B4:4, B4:5, B4:6, C4:2, C4:3, C4:4, C4:5, C4:6, D4:4, D4:5

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Workshop/Demonstration	155
Seminar / Group Crit	18
Individual Tutorial	9
b) Assessment	

12. Module Pattern				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Portfolio of performance design work	KCW	80	40
Practical	Activity in studio discussion	KPE	20	40
c) Independent Study hours			Notional Hours	
Independent Studio Work			218	
d) Total student learning hours for module			400	

13. Reading & Resources			
Title	Author	Publisher	Year
Handbook of costume drawing: a guide to drawing the period figure	O' Daniel Baker, G.	Butterworth Heinemann	2000
Make Believe: UK Design for performance 2011-2015	Burnett, K. (ed)	Society of British Theatre Designers	2014
New Drawing on the Right Side of the Brain	Edwards, B.	HarperCollins	2001
Character costume figure drawing. Step-by-step drawing methods for theatre costume designers	Huaixiang, T.	Focal Press	2001
What is Scenography?	Howard, P.	Routledge	2010
Model-making for the Stage	Orton, K.	Crowood Press	2004
Unmasking Theatre Design: A Designer's Guide to Finding Inspiration and Cultivating Creativity	Porter, L.	Focal Press	2015
Designing and drawing for the theatre	Pecktal, L.	McGraw Hill	1995
Drawing and rendering for theatre. A practical course for scenic, costume and lighting designers	Rowe, C.P.	Focal Press	2010
Handbook of model-making for Stage managers	Winslow, C.	Crowood Press	2008
Projection Design and Technology for Theatre 2 nd ed	Oliszewski, A., Fine, D., Roth, D.	Routledge	2018
The Visual Story: Creating the Visual Structure of Film, TV and Digital Media	Block, B.	Routledge	2021
The Projection Designer's Toolkit	Hopgood, J.	Routledge	2022

Society of British Theatre Designers
<http://www.theatredesign.org.uk>

SBTD 2019 Online Platform Exhibit

<http://www.stagingplaces.co.uk>

National Theatre – Playing with Scale 2019: Curator’s Essay

<https://www.nationaltheatre.org.uk/sites/default/files/thinking-in-3d.pdf>

The Role of the Theatre Designer – NT Microsite

<https://artsandculture.google.com/exhibit/ygJiY6PZyPRoJw>

Prague Quadrennial Website (four yearly ‘scenography Olympics’)

<https://www.pq.cz>

17.2 The Whole Designer 1

1. Module Title	The Whole Designer 1
2. HE Level	4
3. Credit Value	20
4. SITS module code	TBC
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in year of study	1
7. Module Leader	Programme Leader
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- facilitate peer-level awareness between all students on the programme.
- develop self-reflection as a key component of students' artistic development.
- encourage consideration of the relationship of related interests to artistic practice.
- develop students' confidence in analysing their own work and the work of others.
- introduce students to the history, theory and breadth of performance design practice.
- signal the relationship between performance design and a wider cultural and political landscape.
- encourage ongoing research and the contextualization of practice through a programme of gallery, museum and theatre visits.

Indicative Content

Teaching includes:

- Guided gallery, museum and theatre trips.
- Chaired seminars on themes of self-reflection and creative identity.
- Lectures on the history of scenography, key performance design practitioners and designing for the body.
- Termly workshops and talks by visiting professionals. This might include professional designers or representatives from relevant unions and societies such as Society of British Theatre Designers (SBTD), Equity, Theatre and Performance Research Association (TaPRA) and the Linbury Prize. It is also

an aspiration of the programme to bring other kinds of practitioner into this ongoing conversation about performance design practice e.g. artistic directors, lighting designers or sound artists.

10. Teaching & Assessment Methodology

Teaching

The teaching for this module is shared across the staff team, with some sessions led by visiting professionals. All teaching (with the exception of trips to galleries, theatres and museums) happens in a studio seminar environment.

Assessment

The assessment of this module happens at the end of the year. Students are required to produce a 'sketchbook' detailing self-reflection and the development of their creative identity in parallel to practical projects, which develops in character from Year 1 to Year 3. It is a place to record the individual interests and opinions of the students as they attend museums, galleries, performances and related events. Many of these events are programmed, but students are encouraged to undertake and document their own supplementary excursions. The sketchbooks are a place to record notes and seminars on the history and contemporary practice of scenography. Students will receive ongoing tutorial support on the development of their sketchbooks.

In Year 1 the sketchbook should include:

- Reflection on trips to museums, galleries, performances and related events
- Notes from seminars on the history and contemporary practice of scenography

The sketchbook is an opportunity to think laterally and creatively about format – what can a sketchbook evidencing self-development be? The sketchbook is an ongoing project and is reviewed informally at Christmas and then assessed at the end of the year.

<p>11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p>
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<p>Reflective Sketchbook: A4:1, A4:2, B4:1, C4:1, C4:5, D4:2</p>

<p>Seminar Activity: A4:2, C4:1, C4:2, C4:5, D4:1</p>
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<p>12. Module Pattern</p>

<p>a) Scheduled Teaching & Learning hours</p>

<p>KIS Type</p>	<p>Contact Hours</p>
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<p>Lecture</p>	<p>32</p>
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12. Module Pattern				
Seminar		32		
External visits		32		
Workshop		12		
Tutorial		2		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Reflective sketchbook	KCW	80	40
Practical	Discussion and seminar activity	KPE	20	40
c) Independent Study hours			Notional Hours	
Personal practice/study			90	
d) Total student learning hours for module			200	

13. Reading & Resources			
Title	Author	Publisher	Year
The Reflective Journal	Bassot, B.	Palgrave MacMillan Education	2016
Reflective Practice: Writing and Professional Development	Bolton, G.	Sage	2014
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T.	Routledge	1999
The Sketchbooks of Jocelyn Herbert	Farthing, S & Eyre, E.	Royal Academy	2011
Angie Lewin: Plants and Places	Geddes Brown, L.	Merrell	2010
What Is Scenography?	Howard, P.	Routledge	2002
The Creative Critic: Writing as/about Practice	Hilevaara, K & Orley, E.	Routledge	2018
Explorer's Sketchbooks: The Art of Discovery and Adventure	Lewis-Jones, H.	Thames and Hudson	2016
*Mark Hearld's Workbook	Martin, S.	Merrell	2012
Year of the King: an actor's diary and sketchbook	Sher, A.	Methuen	1986
*Extraordinary Sketchbooks	Stobart, J.	Herbert Press	2018
Reflective Writing	Williams, K.	Palgrave MacMillan	2010
A History of Video Art: The Development of Form and Function	Meigh-Andrews, C.	Bloomsbury Academic	2013

13. Reading & Resources

Digital Scenography: 30 Years of Experimentation and Innovation in Performance and Interactive Media	O'Dwyer, N.	Bloomsbury Visual Arts	2021
A History of Video Art: The Development of Form and Function	Meigh-Andreas, C	Bloomsbury Academic	2013

*Indicates book not currently in Guildhall Library stock

17.3 Stagecraft & Production Process

1. Module Title	Stagecraft & Production Process
2. HE Level	4
3. Credit Value	20
4. SITS module code	SPP1004N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Lecturer in Production Management
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- train the student in safe practices to enable them to work safely in the stage environment with induction to Health and safety legislation and risk assessment.
- train the student in basic stagecraft.
- introduce the student to the Production Process.
- introduce the student to sustainability in the Theatre and Performing Arts.
- give a grounding in use of CAD.
- induct the student in Fire Awareness, Manual Handling, First Aid, Electrical Safety, use of PPE and Access Equipment.

Indicative Content

- The Theatre Building
- Production Roles & Processes
- Management and administration
- Production activity from fit up to strike
- Use of scale
- Flying
- Rigging scenic elements
- Stage Machinery
- Masking
- Communications system & Headset Protocol
- Computer Assisted Design (CAD)
- Health & Safety overview

- Risk Assessments
- Regulations relating to industry practice
- Fire Awareness
- First Aid
- Manual Handling
- Electrical Safety
- Access Equipment
- Personal Protective Equipment
- Sustainability

10. Teaching & Assessment Methodology

Teaching

Teaching on this module aims to provide the students with a context in which to set their chosen discipline. It will describe the production process in order that students can appreciate the way in which departments must integrate with each other. The course will provide the students with the necessary practical skills and knowledge to operate the flying system. Students from each area of practice study together, and a secondary aim of the module is to illustrate the common ground between areas of practice and to avoid any possible segregation between departments.

The Health and Safety aspect of the module aims to provide the student with a clear induction to H&S regulations and their practical application in the context of theatre and opera production and events. Sustainability and environment audits are introduced in the 1st year and followed through into the production / project processes. Methods of teaching delivery will include classroom based and practical classes.

Assessment

The student is required to maintain a skills log of each Health and Safety element which must be signed off by a member of staff, visiting lecturer or professional practitioner before the student can begin to work independently in some areas. Failure to complete or achieve the required skill will normally require a further assessment. This log records the student's competence in essential skills in First Aid, Manual Handling, Electrical Safety and Access Equipment. The log will also include subject specific knowledge as required from a range of regulations which may include: MHSW, LOLER, PUWER, COSHH etc. The skills log must be signed off by a designated member of staff in order to pass the module.

Students complete an online test in H&S legislation, rigging, flying and stagecraft, which must be passed at 40% or above.

Further assessment takes the form of a practical flying exercise which must be passed at 40% or above.

Pathway specific skills in the safe use of certain machine is required to be signed off by a pathway tutor.

CAD is assessed on a pass/fail basis. To pass students need to be able to create 2D drawings using a range of tools and techniques, applying appropriately-formatted dimensions and layers, prepare a sheet layout to include a title block and appropriately-scaled viewport, and print the document to PDF whilst maintaining the correct paper size and scale.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Production Arts: A4:2, A4:3, A4:4, A4:5, B4:2, B4:3, C4:1, C4:4, D4:1, D4:2, D4:4.
Video Design for Live Performance: B3, B5
Performance Design: A4:3, A4:5, A4:6, B4:1, B4:2, C4:1, C4:2, C4:6, D4:3, D4:4, D4:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Lecture		60		
Supervised time in studio/workshop/productions		80		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written Exam	On-line test	KWE	75%	40%
Practical Work	Practical Assessment - Flying	KPE	25%	40%
Practical work	CAD Exercises	KPE	N/A	Pass/Fail
Progress Report	Skills Record Log	KPE	N/A	Pass/Fail
c) Independent Study hours				Notional Hours
Personal practice / Study				60
d) Total student learning hours for module				200

13. Reading & Resources			
Title	Author	Publisher	Year
Production Arts VLE- H&S Guidelines and Method Statements			
Rigging for Entertainment: Regulations and Practice	Higgs, C.	Entertainment Technology Press	2002
Fibre Ropes (Code of Practice for the Theatre Industry, part 2, chapter 2)	ABTT	ABTT	1997
Flints Catalogue	Flint Hire & Supply	Flint Hire & Supply	Annual
Flying (Code of Practice for the Theatre Industry, part 2, chapter 2)	ABTT	ABTT	2000

13. Reading & Resources			
Make SPACE!	Compiled by Kate Burnett and Peter Ruthven Hall	Society of British Theatre Designers	2002 – Revised addition
Making Space for Theatre, British Architecture and Theatre since 1958	Edited by Ronnie Mulryne and Margaret Shewring	Mulryne and Shewring	1995
Model National Standard Conditions for Places of Entertainment	ABTT/DSA/LG LF	Entertainment Technology Press	2002
Production Management	Aveline, J.	Entertainment Technology Press	2002
Production Management – Making Shows Happen – A Practical Guide	Dean, P.	The Crowood Press	2002
Rigging for Entertainment: Regulations and Practice	Higgs, C.	Entertainment Technology Press	2003
Technical Standards for Place of Entertainment https://www.abtt.org.uk/product/technical-standards-for-places-of-entertainment/	ABTT/DSA	Entertainment Technology Press	2020-updated version
The ABC of Theatre Jargon	Reid, F.	Entertainment Technology Press	2001
The Purple Guide to Health, Safety and Welfare at Music and Other Events	www.thepurpleguide.co.uk	Production Services Association	1999
Theatre Engineering and Stage Machinery	Ogawa, T.	Entertainment Technology Press	2001
Time + Space: Design for Performance	Compiled by Peter Ruthven Hall and Kate Burnett	Society of British Theatre Designers	1999
Wire Ropes (Code of Practice for the Theatre Industry, part 2, chapter 3)	ABTT	ABTT	1999
50 Rigging Calls	Higgs, P.	Entertainment Technology	2014
Safety And Health For The Stage, Collaboration with the production process	Reynolds, W.J.	Routledge	2020

Illustrated Theatre Production Guide	Holloway, J.	Routledge	2014 - Updated 2020
Introduction to Production, Creating Theatre Onstage, Backstage and Offstage	Sutherland-Cohen, R.I.	Routledge	2018
Autocad – A Handbook for Theatre Users	Ripley, D.	Entertainment and Technology Press	2018
International Code of Practice For Entertainment Rigging	Barnfield, N. <i>et al.</i>	ESTA/PLASA	2017
BECTU Union resources	https://bectu.org.uk/		
SBTD Sustainable Design Group http://www.theatredesign.org.uk/working-groups/sustainable-design-group/	Society of British Theatre Designers		2021
Embracing Sustainable Theatre Design https://www.soutragilmour.com/media/files/Eco-design-board.pdf	Gilmour, S		2021

17.4 Associated Studies

1. Module Title	Associated Studies
2. HE Level	4
3. Credit Value	10
4. SITS module code	ASC1005
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Programme Leader, Production Arts
8. Department	Production Arts
9. Aims of Module	

This module aims to:

- introduce the student to a broad range of production arts skills.
- extend the students' technical vocabulary with terms necessary for everyday use.
- introduce students to basic production related equipment and techniques across a broad range of production arts subjects.
- enhance the students' appreciation of the various roles involved in staging projects.
- engender and encourage a positive, safe, professional and inquisitive approach, with empathy for the creative process.
- develop the students' team-working skills.

Indicative Content

Students select three short courses from a range of subjects. Typically the following subject areas may be offered:

- Lighting Design
- Electrics
- Sound
- Production Management
- Digital Video Editing
- Stage Management
- Prop making
- Scenic Art
- Construction

- Costume
- Introduction to Live Events

Some Associated Studies courses are also a pre-requisite to electives taken in the 2nd year (see Elective module specifications for further information).

The breadth of the Associated Studies delivered also needs to remain linked to the Elective module in year 2.

An Associated Studies briefing session is timetabled for the year 1 students where the content for each associated studies week is talked through. This is accompanied by a Subject Outline document that explains the indicative content in each discipline.

10. Teaching & Assessment Methodology

Teaching

Each short course is a one week 'taster course'. The subjects on offer may vary from year to year enabling the course to respond to changing needs and opportunities. Overall the choice of subjects is intended to enable the student to gain some experience in areas not covered by their own chosen pathway. Students are taught through a programme of blended and in person seminars, and practical classes putting theory into practice.

Assessment

In order to pass the module, students must successfully complete two of the three courses, which are assessed on a pass/fail basis through consistent attendance and punctuality.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Production Arts: A4:2, A4:3, A4:5, B4:1, C4:1, C4:4, D4:1, D4:2, D4:4.
Video Design for Live Performance: B3, B5
Performance Design: A4:3, A4:5, A4:6, B4:1, C4:1, C4:2, C4:6, D4:3, D4:4, D4:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Practical classes/workshops		80		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	Short course 1	KCW	N/A	Pass/Fail
Project	Short course 2	KCW	N/A	Pass/Fail
Project	Short course 3	KCW	N/A	Pass/Fail
c) Independent Study hours				Notional Hours

12. Module Pattern

Personal practice/study

20

d) Total student learning hours for module

100

13. Reading & Resources

Students receive a Subject outline Document at the briefing session in order to inform their selection.

During the short course week students will receive guidelines, hand-outs and reading lists as appropriate to each short course.

17.5 Personal & Professional Development 1

1. Module Title	Personal & Professional Development 1
2. HE Level	4
3. Credit Value	10
4. SITS module code	PPD1001N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Lecturer in Stage Management
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- develop the student's ability to work as part of a team and deliver a project on time and within a set of allocated resources.
- develop an approach to learning as a life-long activity through the process of reflection and self-appraisal.
- enable the student to evaluate their strengths and weaknesses in the context of the learning outcomes of the Programme and make effective use of both formative and summative feedback.
- enable the student to identify and make effective use of available learning resources and learning opportunities.

Indicative Content

Teaching includes:

- Introduction to the student self-appraisal process.
- Self-appraisal, making the most of feedback, objective setting and action planning.
- Transferable skill workshops (written and verbal communication, team building) A written peer observation is required.
- Group-presentation. A performance presented by a given deadline within predetermined resource limitations. A written evaluation of the process is required as part of this exercise.

10. Teaching & Assessment Methodology

Teaching

The teaching content is drawn from classes and exercises to introduce the students to the practice of working and building a team and the development of lifelong professional skills through the process of reflection. The teaching is supported by a transferable skills-based workshop facilitated by an external consultant. The students also work in groups to develop ensemble and teamwork which culminates in a group presentation.

Assessment

Assessment marks are given in each component at the end of the module. The Group Presentation component is marked by the four tutors delivering the module and the self-reflective account is first marked by one of the module tutors and then moderated by the module tutors accordingly.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Production Arts: A4:1, A4:2, A4:3, A4:4, A4:5, A4:6, B4:1, B4:2, B4:3, B4:4, C4:1, C4:2, C4:3, C4:4, D4:1, D4:2, D4:3, D4:4, D4:5.
Performance Design: A4:3, A4:4, A4:5, A4:6, B4:1, B4:2, B4:4, B4:5, B4:6, C4:2, C4:3, C4:4, C4:5, C4:6, D4:3, D4:4, D4:5, D4:6

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Seminar		15		
Group tutorial		5		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Self-reflective essay of between 1000-1500 words	KCW	40%	40% aggregate
	Written Peer Observation	KCW	10%	
Presentation	Group presentation	KPE	50%	
c) Independent Study hours			Notional Hours	
Personal practice/study			80	
d) Total student learning hours for module			100	

13. Reading & Resources			
Title	Author	Publisher	Year
The Study Skills Handbook	Cottrell, S.	Palgrave Macmillan	2013
Skills4Study		Free study skills resource for students	
Support4Learning		Free learning resource	

17.6 Contextual Studies

1. Module Title	Contextual Studies
2. HE Level	4
3. Credit Value	20
4. SITS module code	CTS1002N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in year of study	1
7. Module Leader	Lecturer in Design & Contextual Studies
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- develop the students' understanding of the historical contexts relating to the performing arts.
- examine contemporary developments in performing arts.
- introduce students to a series of critical and cultural lenses through which to view the work of Production Arts.

Indicative Content

This module provides the student with a context in which to set their chosen pathway of study. It is broad ranging, and acts as a core, which links all aspects of production arts. Students from each pathway study together and a secondary aim of the module is to illustrate the common ground between pathways and to engender connections between students of different disciplines.

- Gaining an overview, via lectures, of the history of the performing arts.
- Experiencing a broad spectrum of performance and/or related events. This might include theatre, opera, dance, art exhibitions, digital experiences, installation, or immersive events.
- Participating in discursive seminars in which resources supporting students' understanding of the performances will be shared, and critical evaluation will be encouraged via whole-group discussion points and small-group activities.
- Gaining an understanding, via lecture-seminar and participation through presentation, of contemporary concerns for practitioners in Production Arts.

10. Teaching & Assessment Methodology

Teaching

Students see twelve different performances or performance-related events in order to critique all aspects of production and reflect on their own experience of performance. These trips are partnered with seminars in which students participate in small and whole group discussion activities. Students keep a journal of production reviews throughout the year.

Critical Lens classes are delivered via lecture and include a short programme of related student presentations at every session. Each taught class connects to a package of additional resources, whether real-world or online, that expand on the themes of the taught session. Students keep a visual and notational record of the six themes offered across the year and prepare one additional section, relating to their given subject for presentation. The six themes for the Critical/Cultural Lens lectures address a spectrum of contemporary concerns for practitioners in Production Arts, e.g., sustainability, social impact, everyday life as performance, the referencing of design movements in performance and works instigated by Production Arts practitioners.

Theatre History classes are delivered via lecture. Students organise their lecture notes into a timeline, giving a clear, chronological overview of the history of theatre.

Assessment

The Theatre History Timeline and Critical Lens Record are assessed together as one folio, with the Contemporary Industry Journal assessed separately.

Formative feedback is given at the end of the autumn term and at the end of the module the completed submissions are marked by the Lecturer in Design/Module Leader.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Production Arts: A4:1, A4:4, B4:1, B4:2, B4:3, B4:4, C4:1, C4:2, C4:3, C4:4, D4:1, D4:2, D4:3.
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Performance Design: A4:3, B4:1, B4:2, B4:4, C4:1, C4:2, C4:4, C4:5, C4:6, D4:3, D4:4, D4:6
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12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
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Lecture	36
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Seminar	24
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External visits	54
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b) Assessment

12. Module Pattern				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Folio Written Work	Theatre History Timeline and Critical Lens Record	KCW	60%	40% aggregate
Folio Written Work	Contemporary Industry Journal	KCW	40%	
c) Independent Study hours			Notional Hours	
Personal practice/study			70	
Library-based study			16	
d) Total student learning hours for module			200	

13. Reading & Resources			
Title	Author	Publisher	Year
The Elements of Style	Calloway, S. & Cromley, E.	Firefly Books	2005
Changing Stages: A View of British Theatre in the 20 th Century	Eyre, R. and Wright, N.	Bloomsbury	2000
The Cambridge Companion to Theatre and Science		Cambridge University Press	2020
Theatre History Explained	Fraser, N.	Crowood Press	2004
A History of the Theatre (2 nd Ed.)	Wickham, G.	Phaidon Press	1994
Ecoscenography www.ecoscenography.com	Beer, T.		2021
SBTD Sustainable Design Group http://www.theatredesign.org.uk/working-groups/sustainable-design-group/	Society of British Theatre Designers		2021
Embracing Sustainable Theatre Design https://www.soutragilmour.com/media/files/Eco-design-board.pdf	Gilmour, S.		2021
Performance in the 21st Century: Theatres of Engagement	Lavender, A.	Routledge	2016
Theatre and Protest	Shalson, L.	Red Globe Press	2017

13. Reading & Resources			
Theatre and Politics	Kelleher, J.	Red Globe Press	2009
*Theatre and Community	Fisek, E.	Red Globe Press	2019
Communities of Practice	Wenger, E.	Cambridge University Press	2000
Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance	Frieze, E. (ed)	Palgrave Macmillan	2017
Culture, democracy and the right to make art: The British Community Arts Movement	Jeffer, A. & Moriarty, G.	Bloomsbury	2018

* Indicates book not currently held in Guildhall stock.

17.7 Design Studio 2

1. Module Title	Design Studio 2
2. HE Level	5
3. Credit Value	30
4. SITS module code	TBC
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Design Tutor
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- create the conditions for the production of a full speculative performance design proposal, including giving the students a play - or other starting point - to design.
- exercise and develop core skills introduced and practiced in Year 1.
- introduce advanced craft-based stage design skills e.g., ‘animating’ your model for presentation purposes, strategies for presenting envisaged digital content alongside a real-world performance elements, working from diverse starting points.
- encourage the exploration of atmosphere and ‘world-building’ alongside practical considerations of the context in which performance design must happen.

Indicative Content

- Introduction of a play/performance text/other starting point, and how to mine this for information.
- Planning and scheduling a design process.
- Advanced model-making techniques bespoke to student projects.
- Video design in response to live performance material or a given starting point.
- Photoshop: hand-drawing and collage plus digital media.
- CAD 3D.
- Techniques for enhancing your design presentation.

10. Teaching & Assessment Methodology

Teaching

- Workshops and lecture demonstrations will teach new skills.
- Tutorial and group crit support the students on their individual project.

Assessment

Students produce a full speculative design proposal for their play, comprising scale 1:25 model box, costume designs, technical drawings (plan, section and specific elements), concept drawings or materials communicating atmosphere including any envisaged video content, and a storyboard. These are assessed as coursework alongside a verbal and visual design presentation at the end of the project.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Design Proposal:

A5:2, A5:3, A5:5, B5:1, B5:2, B5:3, B5:4, B5:5, B5:6, C5:2, D5:2, D5:3, D5:4

Design Presentation:

A5:2, B5:5, B5:6, C5:3, C5:5

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Workshop/Lecture demonstration	96
Seminar / Group Crit	18
Individual Tutorial	3

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Design Proposal	Model, drawings and/or digital materials	KCW	80%	40
Design Presentation	Verbal and visual	KPE	20%	40

c) Independent Study hours

Independent Studio Work	Notional Hours
Independent Studio Work	183
d) Total student learning hours for module	300

13. Reading & Resources

Title	Author	Publisher	Year
Handbook of costume drawing: a guide to drawing the period figure	O'Daniel Baker, G.	Butterworth Heinemann	2000

13. Reading & Resources			
Make Believe: UK Design for performance 2011-2015	Burnett, K. (ed)	Society of British Theatre Designers	2014
New Drawing on the Right Side of the Brain	Edwards, B.	HarperCollins	2001
Character costume figure drawing. Step-by-step drawing methods for theatre costume designers	Huaixiang, T.	Focal Press	2001
What is Scenography?	Howard, P.	Routledge	2010
Model-making for the Stage	Orton, K.	Crowood Press	2004
Unmasking Theatre Design: A Designer's Guide to Finding Inspiration and Cultivating Creativity	Porter, L.	Focal Press	2015
Designing and drawing for the theatre	Pecktal, L.	McGraw Hill	1995
Drawing and rendering for theatre. A practical course for scenic, costume and lighting designers	Rowe, C. P.	Focal Press	2010
Handbook of model-making for Stage managers	Winslow, C.	Crowood Press	2008
Projection Design and Technology for Theatre 2 nd ed	Oliszewski, A., Fine, D., Roth, D.	Routledge	2018
The Visual Story: Creating the Visual Structure of Film, TV and Digital Media	Block, B.	Routledge	2021
The Projection Designer's Toolkit	Hopgood, J.	Routledge	2022

Society of British Theatre Designers

<http://www.theatredesign.org.uk>

SBTD 2019 Online Platform Exhibit

<http://www.stagingplaces.co.uk>

National Theatre – Playing with Scale 2019: Curator's Essay

<https://www.nationaltheatre.org.uk/sites/default/files/thinking-in-3d.pdf>

The Role of the Theatre Designer – NT Microsite

<https://artsandculture.google.com/exhibit/ygJiY6PZyPRoJw>

Prague Quadrennial Website (four yearly 'scenography Olympics')

<https://www.pq.cz>

17.8 The Whole Designer 2

1. Module Title	The Whole Designer 2
2. HE Level	5
3. Credit Value	15
4. SITS module code	TBC
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Programme Leader
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- facilitate peer-level awareness between all students on the programme.
- centralise self-reflection as a key component of students' artistic development.
- encourage the consideration students' related interests to their artistic practice and to investigate ways those interests may positively inform that practice.
- strengthen students' confidence in analysing their own work and the work of others.
- introduce students to the history, theory and breadth of performance design practice.
- emphasise the significance of performance design as being situated within a wider cultural and political landscape, and to encourage students to consider themselves as part of that landscape.
- encourage ongoing research and the contextualization of practice through a programme of gallery, museum and theatre visits, increasingly self-directed by the students.

Indicative Content

- Supported gallery, museum and theatre trips.
- Chaired seminars on themes of self-reflection and creative identity.
- Lectures on the history of scenography, key performance design practitioners and designing for the body.
- Termly workshops and talks by visiting professionals. This might include professional designers or representatives from relevant unions and societies such as Society of British Theatre Designers (SBTD), Equity, Theatre and Performance Research Association (TaPRA) and the Linbury Prize. It is also

an aspiration of the programme to bring other kinds of practitioner into this ongoing conversation about performance design practice e.g. artistic directors, lighting designers or sound artists.

10. Teaching & Assessment Methodology

Teaching

The teaching for this module is shared across the staff team, with some sessions led by visiting professionals. All teaching (with the exception of trips to galleries, theatres and museums) happens in a studio seminar environment. Students are responsible for maintaining a personal programme of trips that are relevant to their practice, in addition to those organised through the school.

Assessment

The assessment of this module happens at the end of the year. Students are required to produce a 'sketchbook' detailing self-reflection and the development of their creative identity in parallel to practical projects, which develops in character from Year 1 to Year 3. It is a place to record the individual interests and opinions of the students as they attend museums, galleries, performances and related events. Many of these events are programmed, but students are encouraged to undertake and document their own supplementary excursions. The sketchbooks are a place to record notes and seminars on the history and contemporary practice of scenography. Students will receive ongoing tutorial support on the development of their sketchbooks.

In Year 2 the sketchbook should include;

- Reflection on trips museums, galleries, performances and related events with consideration of the influence of these on the student's creative journey.
- Notes from seminars on the history and contemporary practice of scenography, identifying aspects which have a relationship to the student's emergent practice.
- A record of any extra-curricular activity that enriches their school-based design practice.

The sketchbook is an opportunity to continue thinking laterally and creatively about format – what can a sketchbook evidencing self-development be? The sketchbook is an ongoing project, which is reviewed informally at Christmas and then assessed at the end of the year.

<p>11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p>
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<p>Reflective Sketchbook:</p>

<p>A5:1, A5:2, B5:1, C5:1, C5:5, D5:2</p>

<p>Seminar Activity:</p>

<p>A5:1, A5:2, C5:1, C5:2, C5:5, D5:1</p>

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Lecture		24		
Seminar		22		
External Visits (inc. supporting discussion)		12		
Workshop		9		
Tutorial		3		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Reflective sketchbook	KCW	80	40
Practical	Discussion and seminar activity	KPE	20	40
c) Independent Study hours			Notional Hours	
Personal practice/study			80	
d) Total student learning hours for module			150	

13. Reading & Resources			
Title	Author	Publisher	Year
The Reflective Journal	Bassot, B.	Palgrave MacMillan Education	2016
Reflective Practice: Writing and Professional Development	Bolton, G.	Sage	2014
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T.	Routledge	1999
The Sketchbooks of Jocelyn Herbert	Farthing, S. & Eyre, E.	Royal Academy	2011
Angie Lewin: Plants and Places	Geddes Brown, L.	Merrell	2010
What Is Scenography?	Howard, P.	Routledge	2002
The Creative Critic: Writing as/about Practice	Hilevaara, K. & Orley, E.	Routledge	2018
Explorer's Sketchbooks: The Art of Discovery and Adventure	Lewis-Jones, H.	Thames and Hudson	2016
*Mark Heard's Workbook	Martin, S.	Merrell	2012
Year of the King: an actor's diary and sketchbook	Sher, A.	Methuen	1986
*Extraordinary Sketchbooks	Stobart, J.	Herbert Press	2018
Reflective Writing	Williams, K.	Palgrave MacMillan	2010
A History of Video Art: The Development of Form and Function	Meigh-Andrews, C.	Bloomsbury Academic	2013
Digital Scenography: 30 Years of Experimentation and	O'Dwyer, N.	Bloomsbury Visual Arts	2021

13. Reading & Resources

Innovation in Performance and Interactive Media			
A History of Video Art: The Development of Form and Function	Meigh-Andreas,C	Bloomsbury Academic	2013

* Indicates book not currently in Guildhall Library stock

17.9 Designing Performance 1

1. Module Title	Designing Performance 1
2. HE Level	5
3. Credit Value	40
4. SITS module code	TBC
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Design Tutor
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- provide a transition from speculative performance design projects to the production of realised work, via two potential activities. These are:

Partial realisation of a design for a small-scale, internal school project e.g., an 'Undisciplined' performance, an Acting project for Year 2 actors, or an event for the Student Union. Student designers produce a full speculative design proposal based on the project in question, latterly realising a 'condensed' version of the design – a reduced palette of elements - for use in performance.

And/or

Design-related work on a Guildhall School production or productions in the role of Assistant Designer.

- introduce student designers to a structure for performance design process that runs in parallel to a rehearsal process or production process.
- provide the conditions for collaboration and teamwork between the student designer and practitioners (whether peer or staff) of other disciplines who have an investment in the final outcome.

Indicative Content

- 'Real world' meetings and conversations with creative collaborators.

- Creating and negotiating a design proposal with collaborator input and realising it for 'in-house' performance or presentation.
- Creatively utilising and adapting stock Guildhall items (costume, furniture, prop) to create a performance environment and/or costume design.
- Investigating economical, skeletal or 'non build' parameters for performance design through a lens of possibility and positive problem-solving.

10. Teaching & Assessment Methodology

Teaching

- Students learn by fully engaging with the process and their fellow practitioners as though at work.
- There is staff support and further teaching for the student designer through tutorial and the ongoing routine of studio seminar or group crit.

Assessment

Students are assessed on their design proposal, their design presentation and their activity during the production process which will include communication, their problem-solving and creative realisation of their design, as well as the performed outcome.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Design Proposal:

A5:2, A5:3, B5:1, B5:2, B5:3, B5:4, B5:5, B5:6, C5:2, D5:2, D5:3, D5:4

Presentation:

A5:2, A5:4, B5:5, B5:6, C5:3, C5:5

Production Activity:

A5:3, A5:4, B5:1, B5:3, B5:4, B5:5, B5:6, C5:5, D5:1, D5:2, D5:5

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Individual Tutorial	16
Seminar / Group Crit	24

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Design Proposal e.g. model, drawings and/or digital materials	KCW	40	40
Practical	Verbal and visual presentation of design proposal	KPE	20	40

12. Module Pattern				
Coursework	Production Activity: communication, collaborative practice, realisation and performed design outcome	KCW	40	40
c) Independent Study hours			Notional Hours	
Independent Studio Work and Production Activity			360	
d) Total student learning hours for module			400	

13. Reading & Resources			
Title	Author	Publisher	Year
The Production Notebooks: theatre in process	Bly, M.	Theatre Communications Group	1996
Handbook of costume drawing: a guide to drawing the period figure	O'Daniel Baker, G.	Butterworth Heinemann	2000
Creating Effective Groups: the art of small group collaboration	Fujishin, R.	Rowman and Littlefield	2013
Character costume figure drawing. Step-by-step drawing methods for theatre costume designers	Huaixiang, T.	Focal Press	2001
Model-making for the Stage	Orton, K.	Crowood Press	2004
Unmasking Theatre Design: A Designer's Guide to Finding Inspiration and Cultivating Creativity	Porter, L.	Focal Press	2015
Designing and drawing for the theatre	Pecktal, L.	McGraw Hill	1995
The Prop Maker's Workshop Manual	Rigden, D.H.	Crowood Press	2018
Drawing and rendering for theatre. A practical course for scenic, costume and lighting designers	Rowe, C. P.	Focal Press	2010
Technical theatre: a practical introduction	White, C.	Arnold	2001
Handbook of model- making for Stage managers	Winslow, C.	Crowood Press	2008
Projection Design and Technology for Theatre 2 nd ed	Oliszewski, A., Fine, D., Roth, D.	Routledge	2018
Digital Scenography in Opera in the Twenty-first Century	Vincent, C.	Routledge	2022

13. Reading & Resources

The Projection Designer's Toolkit	Hopgood, J.	Routledge	2022
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Society of British Theatre Designers

<http://www.theatredesign.org.uk>

SBTD 2019 Online Platform Exhibit

<http://www.stagingplaces.co.uk>

National Theatre – Playing with Scale 2019: Curator's Essay

<https://www.nationaltheatre.org.uk/sites/default/files/thinking-in-3d.pdf>

The Role of the Theatre Designer – NT Microsite

<https://artsandculture.google.com/exhibit/ygJiY6PZyPRoJw>

Prague Quadrennial Website (four yearly 'scenography Olympics')

<https://www.pq.cz>

17.10 Personal & Professional Development 2

1. Module Title	Personal & Professional Development 2
2. HE Level	5
3. Credit Value	10
4. SITS module code	PPD2001N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Head of Stage Management and Costume
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- enable the students to appraise their individual learning needs and negotiate these within the context of production/ project based allocations.
- enable students to integrate their learning and experience into their continuing personal and professional development.
- give students an informed overview on the work undertaken in the profession.

Indicative Content

A series of professional development seminars introducing students to the world of work in a broad and diverse industry. The module also introduces students to the practicalities of freelance working.

10. Teaching & Assessment Methodology

Teaching

The teaching content is drawn from a series of industry based seminars in order to develop the students' knowledge and understanding of the different elements of the industry and the possibilities for future employment. The module is delivered in a blended learning format. Classes cover topics for Personal Professional Development and preparation. The module incorporates a strand of talks by a varied range of visiting professionals, unions, associations and tax consultants.

Assessment

Attendance at all classes and talks is compulsory. In order to have passed the module students must have successfully engaged with the opportunities made available to them. The module is assessed pass/fail on the basis of regular attendance, punctuality and engagement. The module is delivered online and sessions may be recorded, but students' non-attendance at a session, and viewing the recording at a later date, is considered an absence. A Professional Development Plan for year 3 is produced by each student towards the end of the module that incorporates the identification of 3rd year production allocations, work placement opportunities and Graduation Project ideas as well as a rationale statement with regard to their future careers.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Production Arts: A5:3, A5:4, B5:2, B5:3, C5:4, D5:4
Video Design for Live Performance: B3, B5
Performance Design: A5:3, B5:1, B5:2, C5:6, D5:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Seminar			45	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Seminars	Attendance at Industry seminars.	KPE	N/A	Pass/Fail
Course work	Year 3 Professional Development Plan	KPE	N/A	Pass/Fail
c) Independent Study hours			Notional Hours	
Personal practice/study			55	
d) Total student learning hours for module			100	

13. Reading & Resources			
Title	Author	Publisher	Year
Effective Communications for Arts and Humanities Students	van Emden, J. and Becker, L.	Palgrave Macmillan	2003
Edge Hill Teaching and Learning Development (writing essays, time and study management etc.)	Edge Hill student learning resources		
Skills4Study	free study skills resource for students		
support4Learning			

13. Reading & Resources			
Skills for Success; The Personal Development Planning Handbook	Cottrell, S.	Palgrave Macmillan	2010
Doing a successful research project using qualitative or quantitative methods	Brett Davies, M.	Palgrave MacMillan	2007
Industry websites as applicable to guest speakers			2021
Guildhall Academic Programme Handbook			2021
Guildhall Graduation Project Guidelines			2021
BECTU – industry union	https://bectu.org.uk/		
Association of British Theatre Technicians	https://www.abtt.org.uk/		
Various Industry Associations websites	Stage Management Association Association of Lighting Designers Association of Sound Designers Association of British Theatre Designers CITA – Costume in Theatre Association		
HMRC – Working as a self employed person	https://www.gov.uk/working-for-yourself		
Screen skills resources	https://www.screenskills.com/		

17.11 Stage Management Elective

1. Module Title	Stage Management Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	SMN2003
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Head of Stage Management and Costume
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- provide the student (through practical learning on a production/ projects) an understanding of the role of the Assistant Stage Manager within a Stage Management Team and within a production/ project.
- provide the students an appreciation of the work and requirements of other departments.

Indicative Content

Students learn by active participation in the realisation of live (or streamed) drama, opera productions, and events, through interacting with and observing peers, tutors and professionals. Personal reflection and practice is developed through individual sessions with programme tutors. Reflective discussions in both group and one to one settings reinforce professional practice.

Areas covered include:

- Production/ Project Planning
- Rehearsal Process
- Performances (live or streamed)
- Post Production
- Stage Management and its function
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Stage Management option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of productions by working in roles on productions/ projects; assisting 3rd year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Production Arts: A5:1, A5:2, A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:3, B5:4, C5:1, C5:2, C5:3, C5:4, D5:1, D5:2, D5:3, D5:4, D5:5, D5:6.
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Video Design for Live Performance: A5, B3, B5, C3, D1

Performance Design: A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:4, C5:1, C5:2, C5:4, C5:5, C5:6, D5:3, D5:4, D5:5, D5:6
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12. Module Pattern

a) Scheduled Teaching & Learning hours
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12. Module Pattern				
KIS Type		Contact Hours		
One-to-one class/tutorial		6		
Supervised time in studio/workshop/productions/rehearsals		234		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		10		
d) Total student learning hours for module		250		

13. Reading & Resources			
Title	Author	Publisher	Year
The Stage Newspaper		The Stage	Weekly
Contacts https://www.spotlight.com/contacts		Spotlight	Annual
Opera Magazine			Monthly
The Stage Online Website		The Stage	
Essentials of Stage Management	Maccoy, P.	A and C Black	2004
Stage Management – A Gentle Art	Bond, D.	London Black, New York Theatre Arts Routledge	1991,1997
Stage Management – A Practical Guide	Copley, S. and Killner, P.	The Crowood Press	2001
Stage Management Handbook	Pallin, G.	Nick Hern	2003
Stagecraft – The Complete Guide to Theatrical Practice	Griffiths, T.R.	Oxford Phaidon	2001
The Staging Handbook	Reid, F.	A and C Black	2001
Theatre Administration	Reid, F.	A and C Black	1983
The Oberon Glossary of Theatrical Terms	Winslow, C.	London Oberon	2011
Guildhall School Production Arts Health and Safety Handbook	Guildhall School staff	Guildhall School	Annual
Theatre History Explained	Fraser, N.	The Crowood Press	2007
Assistant Stage Manager departmental guidelines	Available on line via Moodle		

17.12 Production Assistant Elective

1. Module Title	Production Assistant Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	PRA2011
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Production Management Lecturer
8. Department	Production Arts

9. Aims of the Module

On completion of this module the student will:

- Be able to describe and demonstrate the role of the production assistant and their functions within the creation and realisation of productions.
- Manage information and documentation associated with the role.
- Have a positive, safe, professional and inquisitive approach, with empathy for the creative process.
- Appreciation of the work and requirements of other departments.
- Be able to handle scenic elements in a performance.

Indicative Content

Areas covered include:

- The role of Production Assistant
- Use and maintenance of scenery and hardware
- Production activity from fit up to strike
- Flying and/or stage crew for a production/project
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Production Management option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

10. Teaching & assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of productions by working in roles on productions/projects; assisting 3rd year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark **at** the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Production Arts: A5:1, A5:2, A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:3, B5:4, C5:1, C5:2, C5:3, C5:4, D5:1, D5:2, D5:3, D5:4, D5:5, D5:6.
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Video Design for Live Performance: A5, B3, B5, C3, D1

Performance Design: A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:4, C5:1, C5:2, C5:4, C5:5, C5:6, D5:3, D5:4, D5:5, D5:6
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12. Module Pattern

a) Scheduled Teaching & Learning hours	
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KIS Type	Contact Hours
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One-to-one class/tutorial	3
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Supervised time in studio/workshop/productions/rehearsals	237
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b) Assessment	
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12. Module Pattern				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		10		
d) Total student learning hours for module		250		

13. Reading & Resources			
Title	Author	Publisher	Year
AutCAD a Handbook for Theatre Users (4 th Ed.)	David Ripley	Entertainment Technology Press	2018
Production Management (Application & techniques series)	Joe Aveline	Entertainment Technology Press	2002
Production Arts H&S Guidelines (VLE)	Production Arts Staff	Guildhall School	Updated Annually
Technical Standards for Places of Entertainment	ABTT/DSA	Entertainment Technology Press	2020
The ABC of Theatre Jargon	Francis Reid	Entertainment Technology Press	2001
Production Assistant departmental guidelines	Available on line via Moodle		
Association of British Theatre Technicians resources	https://www.abtt.org.uk/		

17.13 Electrics Elective

1. Module Title	Electrics Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	LXC2005
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Lecturer in Lighting Design and Technology
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- give the student a basic appreciation of the role of an electrician on a production/project and an understanding of the function of an Electrics Department and its relation to the Lighting team and other departments.
- provide the student an appreciation of the work and requirements of other departments.

Indicative Content

Students will learn by active participation in the realisation of lighting for productions/projects within the Guildhall or in other venues. They will be supervised and instructed by tutors, other staff and other students at appropriate times.

- Production/ Project Preparation
- Rigging and Focussing
- Plan Reading
- Performance
- Plotting lighting states
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Electrics option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of productions by working in roles on productions/ projects; assisting 3rd year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions/projects in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Production Arts: A5:1, A5:2, A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:3, B5:4, C5:1, C5:2, C5:3, C5:4, D5:1, D5:2, D5:3, D5:4, D5:5, D5:6.
Video Design for Live Performance: A5, B3, B5, C3, D1
Performance Design: A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:4, C5:1, C5:2, C5:4, C5:5, C5:6, D5:3, D5:4, D5:5, D5:6

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
KIS Type	Contact Hours
One-to-one class/tutorial	3

12. Module Pattern				
Supervised time in studio/workshop/productions/rehearsals				237
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

13. Reading & Resources			
Title	Author	Publisher	Year
Equipment manuals	Various	Various	Various
Performance lighting	Moran Nick	Methuen Drama	2007
Lighting and Sound magazine	Lee Baldock (ed.)	LSi Online	Monthly
www.etnow.com	Entertainment Technology	www.etnow.com	Digital
Production Arts VLE – H&S Guidelines and Method Statements			
Electrics Departmental guidelines	Available on line via Moodle		

17.14 Sound Elective

1. Module Title	Sound Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	SDC2006
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Head of Theatre Technology
8. Department	

9. Aims of the Module

This module aims to:

- give the student a basic understanding of Production Sound at Technician/Associate designer level; an introduction to the role of the Sound Department within a production or external project and its relationship to other departments; an introduction to the roles of Sound Designer, Sound Operator, Production Sound Engineer, and their responsibilities to a production/project.
- provide the student an appreciation of the work and requirements of other departments.

Indicative Content

Students will learn by active participation in the realisation of the Sound for productions/projects within the Guildhall School or in other venues. They will be supervised by tutors, other staff and other students at appropriate times.

- Production Preparation
- Minor repairs, cataloguing and maintenance
- Content creation and editing
- Rigging & Installation
- Audio Patching
- Plotting & Programming
- Production Communications
- Onstage Foldback
- Musical Instrument Microphones
- Radio Mic Fitting & Management
- Performance Playback

- Sound documentation
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Sound option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of performance production by working in roles on productions / projects; assisting 3rd year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions / projects in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<p>11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p>
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<p>Production Arts: A5:1, A5:2, A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:3, B5:4, C5:1, C5:2, C5:3, C5:4, D5:1, D5:2, D5:3, D5:4, D5:5, D5:6.</p>

<p>Video Design for Live Performance: A5, B3, B5, C3, D1</p>
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<p>Performance Design: A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:4, C5:1, C5:2, C5:4, C5:5, C5:6, D5:3, D5:4, D5:5, D5:6</p>

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
One-to-one class/tutorial			3	
Supervised time in studio/workshop/productions/rehearsals			237	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

13. Reading & Resources			
Title	Author	Publisher	Year
Theatre Sound	John A Leonard	Theatre Arts	2001
Basics - A Beginners Guide To Stage Sound	Peter Coleman	Entertainment Technology Press Ltd.	2004
Sound for the Stage	Patrick Finelli	Entertainment Technology Press Ltd.	2002
Production Arts VLE – H&S Guidelines and Method Statements	Guildhall Staff	Guildhall School	Annual
Sound Departmental guidelines	Available on line via Moodle		

17.15 Video Elective

1. Module Title	Video Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	S?
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Lecturer in Video
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- give the student a basic understanding of Production Video at Technician / Associate Designer level; an introduction to the role of the Video Department within a production or external project and its relationship to other departments; an introduction to the roles of Video Designer, Video Operator, Production Video Engineer, and their responsibilities to a production / project.
- give the student an appreciation of the work and requirements of other departments.

Indicative Content

Students will learn by active participation in the realisation of the Video for productions / projects within the Guildhall School or in other venues. They will be supervised by tutors, other staff and other students at appropriate times.

- Production Preparation
- Minor repairs, cataloguing and maintenance
- Content creation and editing
- Rigging & Installation
- Video Patching
- Alignment and keystoneing
- Mapping and focusing
- Plotting & Programming
- Production Communications
- Performance Playback
- Video documentation

- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Digital Video Editing

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of performance production by working in roles on productions / projects; assisting 3rd year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions / projects in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes).

<p>11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p>
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<p>Production Arts: A5:1, A5:2, A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:3, B5:4, C5:1, C5:2, C5:3, C5:4, D5:1, D5:2, D5:3, D5:4, D5:5, D5:6.</p>

<p>Video Design for Live Performance: A5, B3, B5, C3, D1</p>
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<p>Performance Design: A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:4, C5:1, C5:2, C5:4, C5:5, C5:6, D5:3, D5:4, D5:5, D5:6</p>

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
One-to-one class/tutorial			3	
Supervised time in studio/workshop/productions/rehearsals			237	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

13. Reading & Resources			
Title	Author	Publisher	Year
Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation (Leonardo Book Series) Paperback	by Steve Dixon (Author), Roger F. Malina (Author), Sean Cubitt (Author)	MIT Press	2015
Media Design and Technology for Live Entertainment: Essential Tools for Video Presentation Paperback	Davin Gaddy	Focal Press	2017
Between the Black Box and the White Cube: Expanded Cinema and Postwar Art Paperback – Illustrated,	Andrew V. Uroskie	University of Chicago Press	2014
Digital Compositing for Film and Video: Production Workflows and Techniques	Steve Wright	Routledge	2017
Production Arts VLE – H&S Guidelines and Method Statements	Guildhall Staff	Guildhall School	Annual
Video Departmental guidelines	Available on line via Moodle		

17.16 Prop Making Elective

1. Module Title	Prop Making Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	PRC2007
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Lecturer in Prop Making
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- enable the student to practice, develop and broaden their range of specialist prop making skills.
- continue to encourage and develop safe working practices whenever new materials are encountered.
- allow the student to observe the production process first hand, and to introduce the vocabulary necessary for everyday use in a practical setting.
- develop an awareness of time management and multitasking.
- provide the student an appreciation of the work and requirements of other departments.

Indicative Content

Students undertake an assistant role in the department on Guildhall productions putting into practice and consolidating skills they first practiced in year 1

- Use of the bandsaw, chop saw, circular saw and other workshop machinery
- Use of a range of hand tools
- Mould making in silicon and casting in a variety of materials
- Researching their given props makes and researching available materials
- Meeting and negotiating with the designer and other production departments
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Prop making option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting 3rd year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<p>11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p>
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<p>Production Arts: A5:1, A5:2, A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:3, B5:4, C5:1, C5:2, C5:3, C5:4, D5:1, D5:2, D5:3, D5:4, D5:5, D5:6.</p>

<p>Video Design for Live Performance: A5, B3, B5, C3, D1</p>
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<p>Performance Design: A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:4, C5:1, C5:2, C5:4, C5:5, C5:6, D5:3, D5:4, D5:5, D5:6</p>

<p>12. Module Pattern</p>	
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<p>a) Scheduled Teaching & Learning hours</p>	
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<p>KIS Type</p>	<p>Contact Hours</p>
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<p>One-to-one class/tutorial</p>	<p>3</p>
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12. Module Pattern				
Supervised time in studio/workshop/productions/rehearsals			237	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

13. Reading & Resources			
Title	Author	Publisher	Year
Making Stage Props	Wilson, A.	The Crowood Press	2003
The Prop Building Guidebook http://www.props.eric-hart.com/	Hart, E.	Routledge	2017
The Mould Makers Handbook	Delpech, JP and Figueres, MA.	A&C Black	2004
The Manual of Sculpture Techniques	Plowman, J.	A&C Black London	2003
Anatomy for the Artist	Simblet, S.	Dorling Kindersley	2020
Guildhall School Production Arts Health and Safety Handbook	Guildhall Schools Staff	Guildhall School	Annual
Year 2 Prop Making Manual	Lecturer in Prop Making	Guildhall School	Revised Annually
Props department departmental guidelines	Available on line via Moodle		

17.17 Scenic Art Elective

1. Module Title	Scenic Art Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	SAC2008
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Head of Design Realisation
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- encourage a reflective and critical approach to individual work and the work of the team.
- provide the opportunity to realise the painting of a designer's model, with an awareness of the aesthetic and technical requirements while working as a member of a team.
- develop the skills and knowledge acquired in year 1 in the context of a production.
- develop the students understanding of the processes of costing, planning and organising the painting of scenery for a production.
- provide the student with an appreciation of the work and requirements of other departments.

Indicative Content

- Researching visual references.
- Researching materials, colours and techniques for a given design
- Translating samples to scenery whilst working as a member of a team.
- Organisation of space and resources and maintenance of equipment.
- Communicating with the designer and other production departments in a variety of contexts.
- Scene painting skills dependent on the requirements of the production.
- Health and Safety theory and practice & sustainability.

Prerequisites

Associated Studies – Scenic Art option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting 3rd year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Production Arts: A5:1, A5:2, A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:3, B5:4, C5:1, C5:2, C5:3, C5:4, D5:1, D5:2, D5:3, D5:4, D5:5, D5:6.
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Video Design for Live Performance: A5, B3, B5, C3, D1

Performance Design: A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:4, C5:1, C5:2, C5:4, C5:5, C5:6, D5:3, D5:4, D5:5, D5:6
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12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
One-to-one class/tutorial			3	
Supervised time in studio/workshop/productions/rehearsals			237	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

13. Reading & Resources			
Title	Author	Publisher	Year
Scenic Art and Construction – a practical guide	Troubridge, E. and Blaikie, T.	Wiltshire The Crowood Press	2002
National Theatre Scenic Art - Youtube Video	National Theatre		2014
The Art of Woodgraining	Spencer, S.	Macdonald & Co Ltd	1993
Theatrical Scenic Art	Troubridge E.	Crowood	2018
Handbook of Ornament	Sales Meyer, F.	Dover Publications,	2000
Surfaces: Visual Research for Artists, Architects and Designers	Juracek, J. A.	Thames and Hudson	1996
Period Finishes and Effects	Miller, M. & J.	Rizzoli International Press	2003
Scenic Art for the Theatre 3 rd Ed	Crabtree, S. & Beudert, P.	Focal Press	2012
Theatrical Scene Painting – a lesson guide 2 nd Ed	Pinnell, W. H.	Southern Illinois University Press	2011
Guildhall School Production Arts Health and Safety Handbook	Guildhall School staff	Guildhall School	Annual
Guildhall School Production Arts Guidelines	Guildhall School staff	Guildhall School	Annual
Designer's model and reference	Freelance professional designer		
Scenic Art Departmental guidelines	Available on line via Moodle		

17.18 Scenic Construction Elective

1. Module Title	Scenic Construction Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	SCN2009
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Lecturer in Scenic Construction
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- enable the student to gain a greater understanding of the role of the construction department within the production process and to acquire a base of practical scenery building skills by being part of the construction team for particular drama and/or opera productions.
- give the student an appreciation of the work and requirements of other departments.

Indicative Content

- Consolidate and expand construction skills acquired during 1st year associated study.
- As part of the construction team, build and fit up scenery for drama and/or opera productions as required.
- Interpret and work from designers' drawings and references.
- Be active in the control and maintenance of materials, equipment, and workspace.
Liaise with and understand the impact on other departments of the construction department.
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Construction option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting 3rd year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<p>11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p>
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<p>Production Arts: A5:1, A5:2, A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:3, B5:4, C5:1, C5:2, C5:3, C5:4, D5:1, D5:2, D5:3, D5:4, D5:5, D5:6.</p>

<p>Video Design for Live Performance: A5, B3, B5, C3, D1</p>
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<p>Performance Design: A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:4, C5:1, C5:2, C5:4, C5:5, C5:6, D5:3, D5:4, D5:5, D5:6</p>

<p>12. Module Pattern</p>

<p>a) Scheduled Teaching & Learning hours</p>

<p>KIS Type</p>	<p>Contact Hours</p>
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<p>One-to-one class/tutorial</p>	<p>3</p>
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12. Module Pattern				
Supervised time in studio/workshop/productions/rehearsals			237	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100	40
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

13. Reading & Resources			
Title	Author	Publisher	Year
Scenic Art and Construction – A Practical Guide	Troubridge, E and Blaikie, T.	Crowood Press	2002
ABC of Stage Technology	Reid, F.	Methuen Drama	2007
Scene Technology	Arnold, R. L.	Allyn & Bacon	1993
Stage Crafts	Hoggett,C.	London, Black	1975
Stage Rigging Handbook	Glerum, J. O.	Carbondale, Southern Illinois Uni.Press	2007
Stage Scenery its Construction & Rigging	Gillette, A. S .and J. M.	New York, Harper & Row	1981 (3 rd Edn.)
Scenic Construction for the Stage	Tweed, M.	Crowood	2018
Stage Setting for Amateurs & Professionals	Southern, R. W.	London, Faber	1937
Supplier’s catalogues and websites			
Departmental Guidelines	Available on line via Moodle		
Guildhall Health & Safety, Method Statement documents	Available on line via Moodle		

17.19 Costume Elective

1. Module Title	Costume Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	COC2010
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Lecturer in Costume
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- provide the student (through practical learning on a production/ project) an understanding of the role of costume assistant or Wardrobe Manager within the costume department.
- give the student an appreciation of the work and requirements of other departments.

Indicative Content

Students learn by active participation in the realisation of productions, through interacting with and observing peers, tutors and professionals. Personal reflection and practice is developed through individual sessions with programme tutors. Reflective discussions in both group and one to one settings reinforce professional practice.

- Finding and sourcing of costumes
- Purchasing of materials, fabrics & accessories
- Assisting with fittings and alterations
- Assisting with administration
- Running & maintaining of costumes for performances
- Strike and return of costumes
- Understanding of the Costume journey
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Costume option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of productions by working in roles on productions; assisting 3rd year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Production Arts: A5:1, A5:2, A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:3, B5:4, C5:1, C5:2, C5:3, C5:4, D5:1, D5:2, D5:3, D5:4, D5:5, D5:6.
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Video Design for Live Performance: A5, B3, B5, C3, D1

Performance Design: A5:3, A5:4, A5:5, A5:6, B5:1, B5:2, B5:4, C5:1, C5:2, C5:4, C5:5, C5:6, D5:3, D5:4, D5:5, D5:6
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12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
One-to-one class/tutorial		3		
Supervised time in studio/workshop/productions/rehearsals		237		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		10		
d) Total student learning hours for module		250		

13. Reading & Resources			
Title	Author	Publisher	Year
Costume Makers Companion	Favell, D.	Crowood Press	2020
Costume & Fashion: A Concise History	Laver, J.	London: Thames & Hudson	2012
The Dictionary of costume	Turner-Wilcox, R.	London: Batesford	1989
The Costume Technician's Handbook	Ingham, R. & Covey, L.	Heinemann Educational Books	1992
Fashion of costumes 1200-1980	Nunn, J.	London: Herbert Press	1990
The Costume Supervisors Toolkit	Pride, R.	Routledge	2018
Designer's Drawings and reference	Freelance professional designer		
Guildhall School Production Arts Guidelines	Guildhall School staff	Guildhall School	Annual
Guildhall Health & Safety documents	Available on Line via Moodle		
Costume departmental guidelines	Available on Line via Moodle		

Examples of roles undertaken by Performance Designer students in the Elective Module:

- Assistant Stage Manager
- Costume Assistant
- Lighting Operator/Programmer
- Sound Operator/Programmer
- Video Operator/Programmer
- Production Assistant
- Assistant Carpenter
- Assistant Scenic Artist
- Props Assistant

Students' elective allocations can be allocated on either a drama, opera or events.

17.20 Designing Performance 2

1. Module Title	Designing Performance 2
2. HE Level	6
3. Credit Value	50
4. SITS module code	TBC
5. Location of Delivery	Guildhall School and Placement
6a. Module Type	Taught
6b. Applicable in year of study	3
7. Module Type	Design Tutor
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- provide the opportunity to design a public-facing performance at Guildhall, staged in either the Spring or Summer term.
- engage with a full production team and creative collaborators.
- create the conditions of a 'real world' performance design opportunity, including collaboration between the student designer and practitioners (whether peer, staff or professional) of other disciplines who are invested in the final outcome.
- prepare students for professional practice.

Indicative Content

- Attending production meetings and creative meetings with directors.
- Investigating small-scale built and painted scenic elements alongside the creative adaptation of stock costume and prop items, with some hired pieces.
- Producing a full design proposal for a school production with collaborator input, and realising it with the support of a production team composed of peers and staff.
- Working with hair and make-up practitioners and costume supervisors on the realisation of costume designs.
- Working with a production manager, stage manager and production team on the design for performance space or digital design elements.
- Participating in the fit-up, technical and dress rehearsal processes.

10. Teaching & Assessment Methodology

Teaching

- Students learn by fully engaging with the process and their fellow practitioners as though at work.
- Students are supported in their production role by a staff member of Performance Design programme. This support runs in parallel to the ongoing support of the staff Production Manager overseeing the production and other students within the Production Arts department.
- There is the opportunity for further teaching for the student designer through one-to-one tutorial, responding to the particularities of the project.
- The ongoing routine of studio seminar or group crit offers the chance to reflect on the production process and learn from staff and peer feedback.
- The module will run concurrently with the Design-Led Practice and Research Project modules. These three modules will “wrap around” each other: when the student is not actively designing their performance project, they will be concentrating on their Research Project or Design-Led Practice modules.

Assessment

Students are assessed on their design proposal, their design presentation and their activity during the production process which will include communication, their problem-solving and creative realisation of their design, as well as the performed outcome.

11. Learning outcomes:

On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Design Proposal:

A6:2, A6:3, A6:4, B6:1, B6:2, B6:3, B6:5, B6:6, C6:3, C6:4, C6:5, D6:2

Production Activity:

A6:2, A6:3, A6:4, B6:3, B6:5, B6:6, C6:4, C6:5, D6:1, D6:2, D6:3, D6:4, D6:5

Realised Performance:

B6:1, C6:4, C6:5

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Individual Tutorial or in-person support	20
Seminar / Group Crit	30

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Design Proposal: including verbal presentation,	KCW	40	40

12. Module Pattern				
	model, drawings and/or digital materials			
Coursework	Production Activity: communication, collaborative practice, realisation	KPE	30	40
Project Output	The realised design in performance	KPE	30	40
c) Independent Study hours			Notional Hours	
Independent Studio Work and Production Activity			450	
d) Total student learning hours for module			500	

13. Reading & Resources			
Title	Author	Publisher	Year
The Production Notebooks: theatre in process	Bly, M.	Theatre Communications Group	1996
Handbook of costume drawing: a guide to drawing the period figure	O'Daniel Baker, G.	Butterworth Heinemann	2000
Creating Effective Groups: the art of small group collaboration	Fujishin, R.	Rowman and Littlefield	2013
Character costume figure drawing. Step-by-step drawing methods for theatre costume designers	Huaixiang, T.	Focal Press	2001
Model-making for the Stage	Orton, K.	Crowood Press	2004
Unmasking Theatre Design: A Designer's Guide to Finding Inspiration and Cultivating Creativity	Porter, L.	Focal Press	2015
Designing and drawing for the theatre	Pecktal, L.	McGraw Hill	1995
The Prop Maker's Workshop Manual	Rigden, D.H.	Crowood Press	2018
Drawing and rendering for theatre. A practical course for scenic, costume and lighting designers	Rowe, C.P.	Focal Press	2010
Technical theatre: a practical introduction	White, C.	Arnold	2001
Handbook of model-making for Stage managers	Winslow, C.	Crowood Press	2008
Projection Design and Technology for Theatre 2 nd ed	Oliszewski, A., Fine, D., Roth, D.	Routledge	2018
Digital Scenography in Opera in the Twenty-first Century	Vincent, C.	Routledge	2022
The Projection Designer's Toolkit	Hopgood, J.	Routledge	2022

Society of British Theatre Designers

<http://www.theatredesign.org.uk>

SBTD 2019 Online Platform Exhibit

<http://www.stagingplaces.co.uk>

National Theatre – Playing with Scale 2019: Curator’s Essay

<https://www.nationaltheatre.org.uk/sites/default/files/thinking-in-3d.pdf>

The Role of the Theatre Designer – NT Microsite

<https://artsandculture.google.com/exhibit/ygJiY6PZyPRoJw>

Prague Quadrennial Website (four yearly ‘scenography Olympics’)

<https://www.pq.cz>

17.21 The Whole Designer 3

1. Module Title	The Whole Designer 3
2. HE Level	6
3. Credit Value	10
4. SITS module code	TBC
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year study	3
7. Module Leader	Programme Leader
8. Department	Production Arts

9. Aims of Module

This module aims to:

- facilitate peer-level awareness between all students on the programme.
- position self-reflection as a key tool for thinking about professional practice and potential directions after graduation.
- support the students' emergent creative identity by valuing their peripheral but related creative interests.
- encourage confident analysis of students' own work alongside the work of professional practitioners.
- introduce students to the history, theory and breadth of performance design practice
- emphasise the significance of performance design as being situated within a wider cultural and political landscape, and to encourage students to consider their practice as part of the zeitgeist.
- support routine, independent cultural engagement as the bedrock of artistic practice.

Indicative Content

- Supported gallery, museum and theatre trips.
- Chaired seminars on themes of self-reflection and creative identity.
- Lectures on the history of scenography, key performance design practitioners and designing for the body.
- Termly workshops and talks by visiting professionals. This might include professional designers or representatives from relevant unions and societies such as Society of British Theatre Designers (SBTD), Equity, Theatre and

Performance Research Association (TaPRA) and the Linbury Prize. It is also an aspiration of the programme to bring other kinds of practitioner into this ongoing conversation about performance design practice e.g. artistic directors, lighting designers or sound artists.

10. Teaching & Assessment Methodology

Teaching

The teaching for this module is shared across the staff team, with some sessions led by visiting professionals. All teaching (with the exception of programmed trips to galleries, theatres and museums) happens in a studio seminar environment. Students are responsible for maintaining a diverse personal programme of trips that are relevant to their practice, in addition to those organised through the school.

Assessment

The assessment of this module happens at the end of the year. Students are required to produce a 'sketchbook' detailing self-reflection and the development of their creative identity in parallel to practical projects, which develops in character from Year 1 to Year 3. It is a place to record the individual interests and opinions of the students as they attend museums, galleries, performances and related events. Many of these events are programmed, but students are encouraged to undertake and document their own supplementary excursions. The sketchbooks are a place to record notes and seminars on the history and contemporary practice of scenography. Students will receive ongoing tutorial support on the development of their sketchbooks.

In Year 3 the sketchbook should include;

- Reflection on trips museums, galleries, performances and related events with clear connections made between these and students' individual creative identity
- Notes from seminars on the history and contemporary practice of scenography, reflecting on this in relation to their sense of creative identity, emerging professional practice and being part of a lineage.
- Clear expression of - and reflection on - the student's emergent creative identity, with reference to influences beyond the programme, where these are pertinent.

The sketchbook is an opportunity to continue thinking laterally and creatively about format – what can a sketchbook evidencing self-development be? The sketchbook is an ongoing project and is reviewed informally at Christmas and then assessed at the end of the year.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

Reflective Sketchbook:

A6:1, A6:2, B6:1, C6:1, C6:5, D6:2

Seminar Activity:

A6:1, A6:2, C6:1, C6:2, C6:5, D6:1

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	16
Seminar	14
External Visits (Inc. supporting discussion)	6
Workshop	6
Tutorial	2

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Reflective sketchbook	KCW	80	40
Practical	Discussion and seminar activity	KPE	20	40

c) Independent Study hours

Personal practice/study	Notional Hours
	56

d) Total student learning hours for module	100
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13. Reading & Resources

Title	Author	Publisher	Year
The Reflective Journal	Bassot, B.	Palgrave MacMillan Education	2016
Reflective Practice: Writing and Professional Development	Bolton, G.	Sage	2014
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T.	Routledge	1999
The Sketchbooks of Jocelyn Herbert	Farthing, S. and Eyre, E.	Royal Academy	2011
Angie Lewin: Plants and Places	Geddes Brown, L.	Merrell	2010
What Is Scenography?	Howard, P.	Routledge	2002
The Creative Critic: Writing as/about Practice	Hilevaara, K. and Orley, E.	Routledge	2018
Explorer's Sketchbooks: The Art of Discovery and Adventure	Lewis-Jones, H	Thames and Hudson	2016
*Mark Heard's Workbook	Martin, S.	Merrell	2012
Year of the King: an actor's diary and sketchbook	Sher, A.	Methuen	1986

13. Reading & Resources			
*Extraordinary Sketchbooks	Stobart, J.	Herbert Press	2018
Reflective Writing	Williams, K.	Palgrave MacMillan	2010
A History of Video Art: The Development of Form and Function	Meigh-Andrews, C.	Bloomsbury Academic	2013
Digital Scenography: 30 Years of Experimentation and Innovation in Performance and Interactive Media	O'Dwyer, N.	Bloomsbury Visual Arts	2021
A History of Video Art: The Development of Form and Function	Meigh-Andrews, C.	Bloomsbury Academic	2013

* Indicates book not currently in Guildhall Library stock

17.22 Design-Led Practice

1. Module Title	Design-Led Practice
2. HE Level	6
3. Credit Value	30
4. SITS module code	TBC
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year study	3
7. Module Leader	Design Tutor
8. Department	Production Arts
9. Aims of Module	

This module aims to:

- give students the opportunity to instigate their own work of design-led performance e.g., installation art, immersive performance or a site-responsive artwork.
- explore the above modes of practice alone or in collaboration with others.
- encourage multidisciplinary exploration of atmosphere and world-building.
- offer a build in scope from the alternative contexts for performance design explored in Design Studio 1 and 2.
- provide the conditions equivalent to professional independent arts practice.
- foster a responsible approach to working within alternative spaces and contexts e.g., a consideration of sustainability within the design or the impact on community.

Indicative Content

- Proposing, planning and realising a self-directed performance artwork, subject to the approval of the programme team.
- Working in collaboration with others, whether peers, staff or professional artists.
- Working in non-traditional spaces or sites – including digital space - and developing performance design work which responds to this context.
- Researching and developing content from an unconventional starting point.
- Working in or responding to a given site, which may be a geographical location or an expanded interpretation of 'site' for example, a body.
- Considering, planning and managing the audience's experience of story.

10. Teaching & Assessment Methodology

Teaching

- Tutorials supporting the development of the proposal and its eventual realisation
- Ongoing routine of studio seminar or group crit.
- The module will run concurrently with the Designing Performance 2 and Research Project modules. These three modules will “wrap around” each other: when the student is not actively working on the Design-Led Practice module, they will be concentrating on their Research Project or Designing Performance 2 modules.

Assessment

Students are assessed on their design proposal, their process of realisation and the staged outcome of the project.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Design Proposal: A6:3, A6:4, B6:1, B6:2, B6:3, B6:5, B6:6, C6:5, D6:2, D6:3, D6:4
Realisation Activity: A6:4, B6:3, B6:6, D6:2, D6:3, D6:5
Performance/Artwork: B6:1, C6:4, C6:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Tutorial		12		
Seminar / Group Crit		18		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Design Proposal: model, drawings and/or digital materials	KCW	30	40
Practical	Realisation Activity: Sourcing or adapting elements, ‘rehearsal process’	KPE	20	40
Project Output	The performed artwork	KPE	50	40
c) Independent Study hours		Notional Hours		
Independent Studio Work and Realisation Activity		270		
d) Total student learning hours for module		300		

13. Reading & Resources			
Title	Author	Publisher	Year
Immersive Theatre and Audience Experience: Space, Game and Story in the Work of Punchdrunk	Biggin, R.	Palgrave MacMillan	2013
Performance Art: From Futurism to the Present	Goldberg, R.	Thames and Hudson	2011
Beyond Scenography	Hann, R.	Routledge	2019
Multi-media: Video-Installation-Performance	Kaye, N.	Routledge	
*Site-Specific Art: Performance, Place and Documentation	Kaye, N.	Routledge	2000
*Off Limits: 40 Artangel Projects	Lingwood, J. and Morris, M .	Merrell	2002
*Unexpected Art	Moussa-Spring, J.	Chronicle Books	2015
Scenography Expanded: An Introduction to Contemporary Performance Design	McKinney, J. and Palmer, S.	Bloomsbury	2017
Site-Specific Performance	Pearson, M.	Palgrave	2010
Making Site-specific Theatre and Performance. A Handbook	Smith, P.	Palgrave MacMillan	2018
Digital Scenography: 30 Years of Experimentation and Innovation in Performance and Interactive Media	O'Dwyer, N.	Routledge	2021

* Indicates book not currently in Guildhall Library stock

17.23 Research Project

1. Module Title	Research Project
2. HE Level	6
3. Credit Value	30
4. SITS module code	TBC
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year study	3
7. Module Leader	Programme Leader
8. Department	Production Arts

9. Aims of Module

This module aims to:

- facilitate students' choice of direction for research in performance design which speaks to their individual interests, aspirations or aesthetic preferences.
- focus on the dual elements of written commentary and practical artistic work.
- encourage the development of research proposals with an historical or theoretical thrust, on a topic that is also meaningful for the student.
- foster the learning and exploration of academic research and writing skills.

Indicative Content

- Research skills: designing a research proposal, choosing a methodology, academic writing and presentation, sources of research support.
- Reflective seminar to discuss topic options, a regular writing group, group seminars to discuss progress.

10. Teaching & Assessment Methodology

Teaching

The teaching for this module ranges from workshops and lectures on particular aspects of research technique or academic standards, to reflective seminars and supportive writing group sessions.

The module will run concurrently with the Designing Performance 2 and Design-Led Practice modules. These three modules will “wrap around” each other: when the

student is not actively working on their research Project, they will be concentrating on their Designing Performance 2 or Design-Led Practice modules.

Assessment

Students submit a piece of practical artistic work with supporting written commentary in essay form.

<p>11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:</p> <p>Artefact: A6:3, B6:1, C6:5, D6:2, D6:3</p> <p>Written Commentary: A6:1, A6:2, C6:1, C6:5, D6:2, D6:3</p> <p>Presentation: A6:1, A6:2, C6:1, C6:5, D6:2, D6:3</p>

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Lecture / Demonstration		32		
Seminar		48		
Tutorial		5		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project Output	A made artefact e.g., a full design proposal for a play, a diorama, a portfolio of drawings, a sculpture, video material, a painting.	KPE	40	40
Coursework	Written commentary contextualising and analysing the artifact, technique or theory being investigated. (3000 words)	KCW	40	40
Practical	A 15-minute live presentation on the project and its outcome.	KPE	20	40
c) Independent Study hours		Notional Hours		
Personal practice/study		215		
d) Total student learning hours for module		300		

13. Reading & Resources			
Title	Author	Publisher	Year
The Research Project: How to Write It	Berry, R.	Routledge	1994
Doing a successful research project: using qualitative or quantitative methods	Davies, M.B.	Palgrave Macmillan	2007
Research Proposals: A Practical Guide	Denscombe, M.	Routledge	2014
Writing: A Guide for Students	Newby, M. and Brennan, J.	Cambridge University Press	1989
The Creative Critic: Writing as/about Practice	Hilevaara, K. and Orley, E.	Routledge	2018

18. Marking Criteria – BA in Performance Design

Please note: The below set of Marking Criteria are aligned to the School wide criteria.

<p style="text-align: center;">School-wide undergraduate assessment criteria for levels 4, 5 and 6</p>	<p style="text-align: center;">Technique and knowledge</p> <ul style="list-style-type: none"> - Command of craft - Embodiment of learning - Accuracy of skills - Breadth and depth of understanding and reference points 	<p style="text-align: center;">Performance and/or creative output</p> <ul style="list-style-type: none"> - Imagination and insight - Response to context - Expression with range and artistic instinct - Choice of material or repertoire 	<p style="text-align: center;">Communication and artistic values</p> <ul style="list-style-type: none"> - Commitment to artistic exploration through technical, intellectual, creative and emotional processes - Connection with presence to audience - Resilience and courage to take risks, improvise and problem solve - Openness and empathy in working with others 	<p style="text-align: center;">Professional protocols</p> <ul style="list-style-type: none"> - Preparation - Punctuality, attendance and personal organisation - Attention to communication styles including performance and rehearsal etiquette, and academic conventions - Ethics in respect of equality and rights
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<p style="writing-mode: vertical-rl; transform: rotate(180deg);">School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors</p>	<p>85+</p>	<p>An exceptionally compelling level - significantly exceeds the material.</p> <p>Compelling and insightful critical reflection on key performance design practitioners, movements and/or related disciplines.</p> <p>Deep and comprehensive analysis and understanding of the wider context for performance design.</p> <p>Extremely polished professional studio-based performance design skills, with aspects of innovation.</p> <p>Evidence of confident experimentation with a wide range of creative approaches as an enhancement or/alternative to traditional design skills.</p> <p>Confident, exemplary professional-level participation in a professional performance or art-making process,</p>	<p>An exceptionally compelling level - significantly exceeds the material.</p> <p>An exceptionally imaginative, personal and original response to a creative brief, thoroughly respecting given parameters.</p> <p>Conceptual and technical rigor demonstrated to an exceptional level within a proposal for performance design.</p> <p>An exceptionally sensitive, inventive and insightful response to the nature of the performance environment and its' context.</p> <p>Demonstrating exceptional commitment and drive in producing self-instigated creative, technical or artistic work.</p>	<p>An exceptionally compelling level - significantly exceeds the material.</p> <p>An exceptionally compelling level of critical self-reflection used unstintingly and with incision to evaluate and strengthen their artistic practice.</p> <p>Exceptionally intelligent and insightful participation in discussion about their own artistic practice and that of others.</p> <p>Highly confident, polished and compelling communication and presentation skills.</p> <p>Demonstrating an exceptionally open and mature approach to taking creative risks and routinely challenge themselves.</p> <p>Demonstrating polished communication within all aspects of a production process.</p>	<p>An exceptionally compelling level - significantly exceeds the material.</p> <p>Thoroughly respectful engagement with artists and practitioners of diverse disciplines and practices, able to relate to them as peer practitioners and engender their reciprocation.</p> <p>Evidence of innovative, proactive and rigorous creative and critical engagement with independent research.</p> <p>Showing an exceptional level of organisation and a dynamic and effective management of independent working/studio time alongside competing priorities.</p> <p>Making a significant positive impact on peers and the school as a whole, as part of a supportive and productive studio environment.</p> <p>Fully and enthusiastically autonomous and able to make significant progress independently, in line with professional practice.</p>
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	<p>demonstrating a bold and mature approach.</p> <p>Impressive synthesis of information acquired through significant research, and this consistently, coherently and meaningfully embedded in their process.</p> <p>Rigorous consideration given to Health and Safety, where required.</p> <p>Innovative professional selection and application of tools and materials, where these are fit for purpose and offer a practical and/or creative advantage.</p> <p>Exceptional ability to identify and resolve potential technical or creative challenges.</p>	<p>Able to objectively analyse and utilise feedback, demonstrating a flexible, open-minded approach, taking a peer-to-peer attitude.</p>	<p>Exceptionally engaging and compelling written work clearly expressing research, process and outcomes.</p> <p>Demonstrating exceptional levels of self-motivation in both given tasks and self-directed work, at a high level of professional practice.</p>	<p>Demonstrating insightful understanding of the importance of collaboration within creative and production relationships, and showing evidence of sustained achievement in this area, acting as a role model for others.</p> <p>Evidencing an exceptionally detailed level of documentation and a clearly discernible working process.</p>
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	<p>70-85</p>	<p>An excellent level.</p> <p>Rigorous and informed critical reflection on key performance design practitioners, movements and/or related disciplines.</p> <p>Very detailed and confident analysis and understanding of the wider context for performance design.</p> <p>Polished and professional studio-based performance design skills.</p> <p>Evidence of bold experimentation with a range of creative approaches as an enhancement or/alternative to traditional design skills.</p> <p>Confident, insightful professional-level participation in a professional performance or art-making process.</p> <p>Clear and incisive synthesis of information acquired through significant research, and this</p>	<p>An excellent level.</p> <p>A highly imaginative, personal and original response to a creative brief, thoroughly respecting given parameters.</p> <p>Conceptual and technical rigor demonstrated in all aspects of the project to an excellent standard within a proposal for performance design.</p> <p>A sensitive, inventive and insightful response to the nature of the performance environment and its' context.</p> <p>Demonstrating impressive commitment and drive in producing self-instigated creative, technical or artistic work.</p> <p>Able to objectively analyse and utilise feedback, demonstrating a flexible, open-minded approach.</p>	<p>An excellent level.</p> <p>An excellent level of critical self-reflection used to routinely evaluate and strengthen their artistic practice</p> <p>Highly intelligent and insightful participation in discussion about their own artistic practice and that of others</p> <p>Highly confident and compelling communication and presentation skills</p> <p>Demonstrating an open and mature approach to taking creative risks and routinely challenge themselves</p> <p>Demonstrating strong communication skills within all aspects of a production process</p> <p>Highly engaging and compelling written work clearly expressing research, process and outcomes</p> <p>Demonstrating levels of self-motivation in both given tasks and self-directed work.</p>	<p>An excellent level.</p> <p>Mature and thoroughly respectful engagement with artists and practitioners of diverse disciplines and practices.</p> <p>Evidence of bold, proactive and rigorous creative and critical engagement with independent research.</p> <p>Showing thoroughly organised and effective management of independent working/studio time alongside competing priorities.</p> <p>Contributing reliably, proactively and with insight to a supportive and productive studio environment.</p> <p>Fully autonomous and able to make progress independently, in line with professional practice.</p> <p>Demonstrating insightful understanding of the importance of collaboration within creative and production relationships and showing evidence of sustained ability in this area.</p>
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	<p>embedded in their process in a meaningful way.</p> <p>Detailed consideration given to Health and Safety, where required.</p> <p>Expert professional selection and application of tools and materials, where these are fit for purpose and offer a practical and/or creative advantage.</p> <p>Advanced ability, on a par with professional practice, to identify and resolve potential technical or creative challenges.</p>				Evidencing a rigorously documented and clearly discernible working process.
60 - 69	<p>A very good level.</p> <p>Thoughtful and often insightful critical reflection on key performance design practitioners, movements and/or related disciplines.</p> <p>Clear and detailed analysis and understanding of the wider context for performance design.</p>	<p>A very good level.</p> <p>An imaginative and personal response to a creative brief, respecting given parameters.</p> <p>Conceptual and technical rigor consistently demonstrated to a high level within a proposal for performance design.</p>	<p>A very good level.</p> <p>A very good level of critical self-reflection often used to evaluate and strengthen their artistic practice.</p> <p>Frequent intelligent, insightful participation in discussion about their own artistic practice and that of others.</p>	<p>A very good level.</p> <p>Confident and respectful engagement with artists and practitioners of diverse disciplines and practices.</p> <p>Evidence of strong creative and critical engagement with independent research.</p>	

		<p>Solid and consistent professional studio-based performance design skills.</p> <p>Evidence of confident and self-challenging experimentation with creative approaches as an enhancement or/alternative to traditional design skills.</p> <p>Enthusiastic and/or proactive participation in a professional performance or art-making process.</p> <p>Clear synthesis of information acquired through detailed research, and this consistently embedded in their process.</p> <p>Careful consideration given to Health and Safety, where required.</p> <p>Thoughtful or creative professional selection and application of tools and materials, where these are fit for purpose and offer a practical and/or creative advantage.</p>	<p>A sensitive and responsive approach to the nature of the performance environment and its' context.</p> <p>A pronounced sense of commitment and drive in producing self-instigated creative, technical or artistic work.</p> <p>Able to confidently and insightfully apply feedback, demonstrating a flexible, open-minded approach.</p> <p>Demonstrating high levels of self-motivation in both given tasks and self-directed work.</p>	<p>Confident and compelling communication and presentation skills.</p> <p>Demonstrating an openness to taking creative risks and often challenging themselves.</p> <p>Clear and careful communication within all aspects of a production process.</p> <p>Engaging written work, clearly expressing research, process and outcomes.</p>	<p>Showing conscientious management of independent working/studio time alongside competing priorities.</p> <p>Contributing consistently and proactively to a supportive and productive studio environment.</p> <p>Proven ability to work autonomously and independently in line with professional practice.</p> <p>Demonstrating understanding of the importance of collaboration within creative and production relationships, showing evidence of significant effort in this area.</p> <p>Evidencing a very well-documented and clearly discernible working process.</p>
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		Advanced ability to identify and resolve potential technical or creative challenges.			
50-59	A good level.	<p>Evidence of rudimentary critical reflection on key performance design practitioners, movements and/or related disciplines.</p> <p>Evidence of straightforward analysis and a fundamental understanding of the wider context for performance design.</p> <p>Studio-based performance design skills demonstrated to an acceptable and consistent standard, concurrent with a developing practice.</p> <p>Evidence of experimentation with creative approaches as an enhancement or/alternative to traditional design skills.</p>	<p>A good level.</p> <p>An imaginative response to a creative brief, respecting the given parameters.</p> <p>Evidence of generally consistent conceptual and technical rigor within a proposal for performance design.</p> <p>Consistent sensitivity to the nature of the performance environment and its context.</p> <p>Consistent commitment and/or drive for producing self-instigated creative, technical or artistic work.</p> <p>Able to utilise feedback, demonstrating a flexible, open-minded approach.</p>	<p>A good level.</p> <p>Developing critical self-reflection, with some evidence of the use of this to evaluate and strengthen their artistic practice.</p> <p>Consistent participation with some caution, in discussion about their own artistic practice and that of others.</p> <p>Clear verbal communication and presentation skills.</p> <p>Evidence of a willingness to take creative risks and/or challenge themselves sometimes.</p> <p>Largely clear communication within a production process.</p> <p>Clearly expressed research, process and outcomes in written form, without flourishes.</p>	<p>A good level.</p> <p>Cautious but respectful engagement with artists and practitioners of diverse disciplines and practices.</p> <p>Creative and critical engagement with independent research.</p> <p>Evidence of creative and critical engagement with independent research.</p> <p>A developing ability to work autonomously and independently in line with professional practice.</p> <p>Open to, and demonstrating attempts towards, good collaboration within creative and production relationships.</p>

	<p>Careful participation in a professional performance or art-making process.</p> <p>Evidence of the synthesis of information acquired through research, and this visible within in their process.</p> <p>Consideration given to Health and Safety, where required.</p> <p>Fully appropriate selection of tools and materials, where these are fit for purpose and offer a practical and/or creative advantage.</p> <p>Clear ability to identify and resolve potential technical or creative challenges.</p>		<p>Demonstrating clear self-motivation in both given tasks and self-directed work.</p>	<p>Evidencing a well-documented and clearly discernible working process.</p>
40-49	<p>A satisfactory level.</p> <p>Some rudimentary critical reflection at a satisfactory level on key performance design practitioners, movements and/or related disciplines.</p>	<p>A satisfactory level.</p> <p>An intermittently imaginative response to a creative brief and/or sometimes failing to respect given parameters.</p>	<p>A satisfactory level.</p> <p>Some intermittent critical self-reflection, and with infrequent evidence of the use of this to evaluate and strengthen their artistic practice.</p> <p>Erratic participation, sometimes satisfactory, in</p>	<p>A satisfactory level.</p> <p>Largely intelligent and respectful engagement with artists and practitioners of diverse disciplines and practices.</p>

	<p>Evidence of some analysis and fundamental understanding of the wider context for performance design.</p> <p>Studio-based performance design skills demonstrated to an often acceptable though inconsistent standard, concurrent with a developing practice.</p> <p>Some experimentation with creative approaches as an enhancement or/alternative to traditional design skills.</p> <p>Cautious or limited participation in a professional performance or art-making process.</p> <p>Evidence of the synthesis of information acquired through research of modest scope, intermittently embedded in their process.</p> <p>Limited consideration given to Health and Safety, where required.</p>	<p>Evidence of intermittent conceptual and technical rigor within a proposal for performance design.</p> <p>Inconsistent sensitivity to the nature of the performance environment and its' context.</p> <p>Inconsistent commitment and/or drive for producing self-instigated creative, technical or artistic work.</p> <p>Generally unable to process and apply feedback, demonstrating a largely inflexible, rigid approach.</p>	<p>discussion about their own artistic practice and that of others.</p> <p>Intermittently clear verbal communication and presentation skills.</p> <p>Some evidence of a willingness to take creative risks and/or routinely challenge themselves.</p> <p>Intermittently clear communication within a production process.</p> <p>Acceptable, often clearly expressed, research, process and outcomes in written form with some significant aspects at satisfactory level.</p> <p>Demonstrating frequent lapses in self-motivation in both given tasks and self-directed work.</p>	<p>Demonstrating some signs of creative and critical engagement with independent research.</p> <p>Demonstrating generally effective management of independent working/studio time alongside competing priorities.</p> <p>Sometimes proactively contributing to a supportive and productive studio environment.</p> <p>A developing, though inconsistent ability to work autonomously and independently in line with professional practice.</p> <p>Open to, and infrequently demonstrating attempts towards, good collaboration within creative and production relationships.</p> <p>Evidencing limited documentation of their working process.</p>
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		<p>Inconsistently appropriate selection and application of tools and materials, where these are occasionally fit for purpose and offer a practical and/or creative advantage.</p> <p>Limited ability to identify and resolve potential technical or creative challenges.</p>			
	30-39	<p>An unsatisfactory level.</p> <p>Very little critical reflection on key performance design practitioners, movements and/or related disciplines.</p> <p>Limited analysis and understanding of the wider context for performance design.</p> <p>Patchy, hurried or inconsistent studio-based performance design skills.</p> <p>Limited experimentation with creative approaches as an enhancement</p>	<p>An unsatisfactory level.</p> <p>A largely unimaginative response to a creative brief and/or in the main, failing to respect given parameters.</p> <p>Evidence of intermittent, though minimal, conceptual and technical rigor within a proposal for performance design.</p> <p>Limited sensitivity to the nature of the performance environment and its context.</p> <p>Limited evidence of commitment and/or drive for producing self-instigated</p>	<p>An unsatisfactory level.</p> <p>Very little critical self-reflection, and limited evidence of the use of this to evaluate and strengthen their artistic practice.</p> <p>Limited participation in discussion about their own artistic practice and that of others.</p> <p>Limited verbal communication and presentation skills, so their intentions (e.g. for a design) remain unclear.</p> <p>Limited willingness to take creative risks and/or routinely challenge themselves.</p>	<p>An unsatisfactory level.</p> <p>Limited engagement with artists and practitioners of diverse disciplines and practices.</p> <p>Limited creative or critical engagement with independent research.</p> <p>Limited capacity/willingness to manage their time effectively.</p> <p>Intermittently damaging or disruptive to the atmosphere of the studio environment.</p> <p>Reluctant to work autonomously and independently in line with professional practice.</p>

	<p>or/alternative to traditional design skills.</p> <p>Reluctant or minimal participation in a professional performance or art-making process.</p> <p>Limited synthesis of information acquired through research, and very little evidence of this research being embedded in their process.</p> <p>Limited consideration given to Health and Safety, where required.</p> <p>Inconsistently appropriate selection and application of tools and materials, where these are occasionally fit for purpose and offer a practical and/or creative advantage.</p> <p>Limited ability to identify and resolve potential technical or creative challenges.</p>	<p>creative, technical or artistic work.</p> <p>Generally unable to process and apply feedback, demonstrating a largely inflexible, rigid approach.</p>	<p>Limited communication within a production process, leading to confusion for other team members or a sense of their absence from the process.</p> <p>Largely unclear, poorly expressed research, process and outcomes in written form.</p> <p>Demonstrating frequent lapses in self-motivation in both given tasks and self-directed work.</p>	<p>Limited interest/capacity in establishing positive collaboration within creative and production relationships.</p> <p>Evidencing limited documentation of their working process.</p>
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	<p>0-29</p>	<p>An unacceptable level - poor, clear fail.</p> <p>Severely limited or no critical reflection on key performance design practitioners, movements and/or related disciplines.</p> <p>Poor analysis and severely limited or no demonstrable understanding of the wider context for performance design.</p> <p>Unrefined and careless studio-based performance design skills, operating well under entry-level.</p> <p>No evidence of experimentation with creative approaches as an enhancement or/alternative to traditional design skills.</p> <p>Refusal to participate in a professional performance or art-making process.</p> <p>Poor or no synthesis of information acquired through research, no evidence of this information</p>	<p>An unacceptable level - poor, clear fail.</p> <p>An unimaginative response to a creative brief and/or failing to respect given parameters.</p> <p>Absence of conceptual and technical rigor within a proposal for performance design.</p> <p>Absence of sensitivity to the nature of the performance environment and its' context.</p> <p>No evidence of commitment and/or drive for producing self-instigated creative, technical or artistic work.</p> <p>Inability to process and apply feedback, demonstrating an inflexible, rigid approach.</p>	<p>An unacceptable level - poor, clear fail.</p> <p>No discernible critical self-reflection, and thus no evidence of the use of this to evaluate and strengthen their artistic practice.</p> <p>Refusal and/or inability to participate in discussion about their own artistic practice and that of others.</p> <p>Poor verbal communication and presentation skills.</p> <p>Apparent unwillingness to take creative risks and/or routinely challenge themselves.</p> <p>Poor communication within a production process.</p> <p>Unclear, poorly expressed research, process and outcomes in written form.</p> <p>Absence of self-motivation in both given tasks and self-directed work.</p>	<p>An unacceptable level - poor, clear fail.</p> <p>Thoughtless and/or disrespectful engagement with artists and practitioners of diverse disciplines and practices.</p> <p>Absence of creative or critical engagement with independent research.</p> <p>Apparent inability/unwillingness to manage their time effectively.</p> <p>Damaging or disruptive to the atmosphere of the studio environment.</p> <p>Inability to work autonomously and independently in line with professional practice.</p> <p>No discernible interest in establishing positive collaboration within creative and production relationships.</p> <p>No documentation of their working process.</p>
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		<p>being embedded in their process.</p> <p>No consideration given to Health and Safety, where required.</p> <p>Inappropriate selection and application of tools and materials, where these should be fit for purpose and offer a practical and/or creative advantage.</p> <p>No evidence of ability to identify and resolve potential technical or creative challenges.</p>			
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